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School Music Education in California

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SCHOOL MUSIC EDUCATION IN CALIFORNIA

A Thesis

Presented to the Department of Music
College of the Pacific

In partial fulfillment
of the
Requirements for the
Degree of Master of Music

By

Beatrice Marjorie Hunt

June 1, 1934

Gratefully inscribed and dedicated

To

MY MOTHER

Whose enduring love, faith, and courage
inspired me to labor and to achieve.

PREFACE

The selection of the subject "School Music Education in California" was prompted by the author's interest in the field of school music. This thesis is the result of research to discover the beginnings of music in our public institutions of learning, to trace those forces which have been instrumental in its growth, and to consider the present status of music education in the schools of California.

Music has played a very important part in the school system of this State. The importance of this subject can be realized when one reflects on the vast army of school children who come under the influence of music, and the effect that it has had upon their lives. Music has been a great contributing factor in enriching and beautifying the experiences of our youth.

The importance of music in education has been recognized, and it has been accorded a place in the curriculum. In comparison with other school subjects, music is perhaps the largest contributor to the "development of better citizenship" through its physical, mental, spiritual, social, vocational, and avocational values.¹

Several years ago, an article was printed by the Honorable John J. Tigert, United States Commissioner of Education, on the subject, "Why Should Music Be a Required Study in the Schools?" from which the following is quoted:

¹ C.M. Dennis. The Teaching of Secondary School Music, 1.

It is becoming universally recognized that education in music fundamentals is an important part of our school processes.....

That person who has learned to appreciate good music and good singing--who can listen to the compositions of the great masters of music, and feel his soul thrilled to its depths by the emotions which those composers have put into their work has gained something in this life which no other power but music can give.

In addition to giving our children an appreciation and understanding of music for its esthetic value, it has the effect of training the memory, quickening perception, stimulating the imagination and encouraging concentration. That it makes for mental discipline has been proved over and over again by the fact that the best music students are nearly always found at the head of their classes in their studies.

The knowledge of music fundamentals and principles that will be gained will be worth many times what they cost in money and effort in giving the student an understanding and an appreciation of music which would serve to round an education in a way nothing else could possibly do.¹

The function of the public school in the life of the community is very vital because of its great civic and social values. The spirit of school music is one of cooperation and usefulness, so that the school and the community are becoming welded in spirit and purpose where it is taught.

One of the purposes of the school is "to serve the community through the development of the child that he may be better able to take his place in and serve that community which has made his development possible".²

In recent years, boards of education have had to decrease the budget for education. The process of elimination has taken place so that only the subjects that are best fit-

1 W. Otto Meissner, "Music For Every Child", Yearbook, Music Supervisors National Conference, 1924, 61.

2 Charles M. Carter, "School Music Functioning in the Life of the Rural Communities", Yearbook, Music Supervisors National Conference, 1924, 134.

ted are included in the curriculum. Does the subject function in the life of the community? and, What effect does the subject have upon the individual?--these are the tests to be used.

School music should instruct people to read and sing as well as to understand and appreciate music through their own efforts. Music is a means of uniting the people. Not only does the school serve the community directly through the various school organizations, but it also serves indirectly through its influence in developing and preparing the child to take his place in the community as a useful citizen. "We are teaching music not to make musicians but Americans!" ¹

To function properly, school music must meet a real need, and if it is properly conducted, school music will meet the musical needs of the home, church, and school, as well as other community activities, thus assuming a vital role in developing and fostering community life--"the basis of the social life of a happy and contented people". ²

¹ Dorothy Enderis, "Music As a Social Center Activity", Yearbook, Music Supervisors National Conference, 1931, 204.

² Charles M. Carter, op. cit., 136.

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INTRODUCTION

It is the purpose of this work to present available data of the history and the present status of public school music in California. The subject of school music has played an important role in the educational activities of this State, and for this reason, a record should be preserved.

Available records of the pioneer days of music in California, with the exception of the Minutes of the State Board of Education, and the Minutes of the California-Western School Music Conference are very meagre, and many of them exist only in the memories of those who blazed the trail and pioneered the movement of school music. For these reasons, a complete account is impossible, but the author was desirous of preserving the material that was available until such time as a complete and comprehensive record of school music in California is written.

The first two chapters are devoted solely to the history of school music in this State. The next seven chapters deal with music in the various institutions of education--a resume of the survey in 1922 by Mr. Glenn H. Woods, criticism, suggestions, recommendations, and the present status of music. The succeeding chapters are diversified in subject matter---- dealing with present requirements for the Special Music Credential, Contests and Festivals, Outstanding Accomplishments, and New Experiments in School Music.

The author wishes to acknowledge her indebtedness to the Honorable Vierling Kersey and Mrs Evelyn Clement for access

to the Minutes of the State Board of Education, to Mr. Glenn H. Woods for the use of data from his survey of 1922, to Mr. A. G. Wahlberg for valuable material, to those who furnished information from the questionnaires sent to them by the author, and to Dean Charles Dennis, Professor John G. Ellicott, Miss Martha Pierce, and Miss Belle Joachims for valuable criticism and suggestions in the development of this thesis. To all, I express my appreciation.

HISTORY OF PUBLIC SCHOOL MUSIC IN CALIFORNIA

Four score years have passed since John Marshall discovered gold in California, the discovery of which resulted in a great migration to the West Coast. The immigrants found no system of public education, a serious problem which called for immediate consideration.¹ The Constitutional Convention held at Monterey in 1849 made the following provisions for education:

..... The legislature shall provide for a system of common schools by which a school shall be kept up and supported in each district at least three months in every year..... and the legislature shall provide for the election, by the people of a Superintendent of Public Instruction..... whose duties shall be prescribed by law.... The legislature shall encourage, by all suitable means, the promotion of intellectual, scientific, moral, and agricultural improvement.²

The convention further provided that a permanent school fund should be maintained by the proceeds from sales of federal land grants.³

On April 8, 1850, the first free public school in California was opened by the Common Council of San Francisco, and was financed locally. The public elementary school system of California was inaugurated in 1853 with the organization of twenty school districts. The state university was established in 1868 and made free to all qualified persons. The first public secondary school was opened on August 16, 1856 in San Francisco, known as the San Francisco High School.

¹ Calif. State Dept. of Education, Biennial Report, 1928, 19.

² California, Constitution of California, 1849, Art. IX.

³ op. cit.

After 1903, the secondary schools received state assistance, and in 1915, they became a part of the free public schools. Thus the foundation of the school system of California was laid.

During the intervening years since the first public school was opened in California in 1850, school music has expanded its program to give every child an adequate musical opportunity.

From the beginning, music and drawing were taught in the schools of San Francisco "to the extent of a smattering".¹ The first instructor of music in this school system, Mr. F. K. Mitchell, was appointed in 1859. His successor, Mr. Washington Elliott, succeeded him nine years later.²

A resolution was adopted at the first session of the California State Board of Education on April 13, 1866, in San Francisco, authorizing the County Boards and the State Board of Education to allow credits, not exceeding twenty-five, for instrumental and vocal music.³ Mason's "Music Readers and Charts" with a "specific course in the manual" were adopted in 1871. Four years later, December 4, 1875, the State Board of Education adopted this series for use in the public schools of the State.⁴

¹ John Swett, "Special History of San Francisco", History of the Public School System of California, 1876, 79.

² Ibid. 259.

³ Ibid.

⁴ California Dept. of Education, Minutes of the Board of Education, April 13, 1866, I.

⁵ Gertrude Parsons, (Personal letter to author), Feb. 8, 1934.

The music work in the Los Angeles Public Schools was organized in 1897, and periods were allotted each day to music study in the Elementary Schools, in charge of a regular Supervisor of Music. ¹

Music was introduced into the schools of Pasadena in 1897 by Mrs. Laurretta V. Sweesy, who resigned four years later to introduce music into the schools of Berkeley. ²

Miss Estelle Carpenter was elected Supervisor of Music and instructor in the Normal School in San Francisco in 1898, and Miss Kathryn E. Stone assumed a position in the Los Angeles City Schools as Supervisor of Music during the same year. ³

At the time that Miss Ida Fisher was appointed to a supervisory position in Music in 1899 in the Alameda Public Schools, there were only a few cities throughout the State that had music supervision. The music instruction at first consisted mainly of sight-singing and chorus work, with very few small orchestras. ⁴

In 1901, the Board of Education of Los Angeles authorized the organization of a music department in the high school--the only secondary school in Los Angeles at that time. In addition to Glee Club and orchestra organizations, a class in music appreciation was formed, the first of its kind in the United States, in so far as reliable information could be secured from many cities. The equipment consisted of a mechan-

¹ Gertrude Parsons, (Personal letter to author), Feb. 6, 1934.

² "Current Events", School Music Magazine, November 1933, 14.

³ Gertrude Parsons, op. cit.

⁴ Ida Fisher, (Personal letter to author), January 1934.

ical attachment to the piano so that player piano rolls could be used for music appreciation work. This innovation was considered quite an invention at that time. Within a few months, harmony and music history classes were formed, and this proved to be the beginning of an efficient and well-organized music department for high schools. ¹

With the establishment of junior high schools throughout the city of Los Angeles, music departments were organized in each school, and a regular music teacher for each building was assigned. ²

A correlation of music work in the Los Angeles Schools from kindergarten through senior high school was attempted with varying degrees of success. At that time, the supervision of the Supervisor of Music covered the first six grades only. ³

In the years that followed, the population rapidly increased and many elementary, junior and senior high schools were built to care for the over-crowded conditions in the schools. Music departments were organized in each building. The needs of the elementary schools were cared for by a Supervisor of Vocal Music, and her assistants. The senior high schools had a music department in each building in charge of the Head of the Department, and the larger secondary schools employed from six to seven music instructors. ⁴

¹ Gertrude Parsons, (Personal letter to author), Feb. 1934.

² Ibid.

³ Ibid.

⁴ Ibid.

The first glee club in the Los Angeles schools was organized by Miss Kathryn E. Stone in 1907.¹

Instrumental music became a prominent feature in the school life of Los Angeles. Small orchestras were organized in the elementary schools under the supervision of a special instructor and several assistants. Orchestras and bands were started in the junior and senior high schools about this time.²

It is the custom of the Commissioner of Elementary Education to visit schools in various parts of the State from time to time for inspection. During one of the visits of the Commissioner of Elementary Education, Miss Margaret E. Schallenberger, in 1914, to the schools of Los Angeles, she visited the Vernon Avenue School and was accompanied by Miss Stone, the City Supervisor of Music "who wished to demonstrate in person what she is trying to accomplish in music, especially in musical appreciation". The following observations were made:

The ability of the children to understand, appreciate, and enjoy high class music was remarkable. The victrola is a great help in this work. An orchestra of little boys and girls played exceptionally well. Children are encouraged to save their money until they have enough to pay for hearing some really good music rather than to spend it for cheaper forms of amusement.³

In 1907, Mr. Edward L. Hardy, Principal of San Diego High School realized that there was a need for music in his institution so he appointed Mr. Ernest L. Owen to organize

¹ J. E. Marker, "Elementary Glee Clubs in the Los Angeles Public Schools", Public School Music Bulletin, Jan. 1927.

² Gertrude Persons, op. cit.

³ Calif. Dept. of Education, "Minutes of the Board of Education, March 10, 1914 V, II7."

the department of music. Mr. Hardy was one of the first high school principals to accord music full recognition as a credit subject. The orchestra which was organized by Mr. Owen is believed to be "the first high school orchestra of major importance in California".¹

Miss Estelle Carpenter conducted two choruses composed of three thousand students, assisted by Innes' Band which was considered quite an accomplishment. Another unique group was a chorus of six thousand school children that greeted Madame Schumann-Heink when she presented a free concert to the students of Santa Clara County a number of years ago.²

The Oakland Board of Education realized the educational values of instrumental music and demonstrated its faith in the future of this type of music when it authorized the purchase of musical instruments, in 1913, to the value of ten thousand dollars. An instrumental teaching staff, under the supervision of Mr. Glenn H. Woods, was appointed to instruct by class method, and organize a band and an orchestra in every school of the city.³

The State Board of Education accepted the invitation extended by Mr. Woods in September 1920 to visit and inspect the work in music in the Oakland schools. This provided the opportunity for the Board to observe personally, and obtain first-hand information of music in the public schools.⁴

¹ "Who's Who and Why", Public School Music Bulletin, September 1927, 30.

² Ida Fisher, (Personal letter to author), January 1934.

³ E.B. Birge, History of Public School Music in U.S., 188.

⁴ Calif. Dept. of Education, Minutes of the Board of Education, VIII, 330.

A request was made to the State Board of Education during the session of May 15, 1917 to sanction the teaching of three-part music in addition to the two-part music then being taught in the elementary grades of the public schools, and this request was unanimously favored by the Board. ¹

The State Board of Education selects state text books for the various subjects taught in the public schools. In accordance with this custom, the Board adopted the "Progressive Music Series", Books One, Two, and Three, published by Silver Burdett and Company with the Teachers' Manuals accompanying this series, on October 19, 1917. ²

During the World War, the practice to remove all labels or marks bearing the inscription "Made in Germany", "From the German" extended to the use of songs which were identified with Germany. These songs were eliminated from the state music text by the State Board of Education in 1917 but were restored to the State Series Music Books four years later by action of the Board. ³

In a letter addressed to the Board of Education in 1925, Mrs. Hannah Marks, President of the Long Beach Council of Jewish Women questioned "whether the singing of religious songs in the public schools was in line with the intent of the Constitution of the United States and with the law as expressed by Attorney-General Webb", and referred particularly to the use of Christmas Carols. Thirteen societies of Long Beach

¹ Calif. Dept. of Education, op. cit., VI, 201.

² Ibid. VI, 324.

³ Ibid. VIII, 369.

ent letters protesting against Mrs. Marks' communication, and endorsed the singing of sacred songs in the schools. A petition from the citizens of Long Beach also endorsed the use of sacred songs. The Board referred the matter to Mr. Olney for investigation, but no further action was necessary. ¹

The San Jose Normal School, the first of its type, was opened on July 21, 1862, and occupied a room on the ground floor of the high school building on Powell Street in San Francisco. The registration was limited to sixty students. The instructor in music was Professor Elliott. ²

By an act of the State Legislature, in 1887, the California State Normal School at Chico was founded. Members of the first faculty included E. A. Garlich, instructor in music. The enrollment in this institution was eighty-eight students. ³

The pioneer in training music teachers was Miss Lida Lennen who, for many years, was a member of the faculty of the Chico State Normal School. All students from the northern part of the state came under her influence. ⁴

One unit of music, including sight-reading, three-part singing, and elementary harmony, was made a requirement for graduation by the Normal School Committee of the State Board of Education on May 22, 1917. ⁵

¹ Calif. Dept. of Education, op. cit., IX, 872.

² Ibid, April 13, 1866, I.

³ Ibid, I, 256.

⁴ Ida Fisher, (Personal letter to author), January 1934.

⁵ Calif. Dept. of Education, op. cit., VI, 208.

The Bay Teachers' Institute, which convened on October 16, 1922, urged the establishment in the State University of a music department. The Board of Education acceded to this request, and in due time, a department of music was established in this institution.¹

According to the Minutes of the Board of Education, California was among the first of the States to require an examination of prospective teachers. Certificates were later issued to those who successfully qualified for the teaching profession. Among the questions to applicants for teachers' certificates were the following relating to music:

SPECIMEN SET OF QUESTIONS
Quarterly Examination, June 1876

21. Music

1. How can a teacher that cannot sing have singing in school?
2. Name two benefits arising from school singing.
3. How much time ought to be given to singing, and when should the time be taken?
4. What text-books on music have been adopted by the State Board of Education?
5. Write the scale.²

From time to time, more requirements were added until by 1916, they had become quite rigid as evidenced by the fact that the Board of Education passed a resolution that applicants for a music credential who do not have a diploma from an accredited institution would be required to secure an endorsement from an accredited institution or school, or from at

¹ Calif. Dept. of Education, op. cit., VIII, 513.

² John Swett, "Special History of San Francisco", History of the Public School System of California, 1878, 259.

least one public school music supervisor in California, stating that the applicant is competent to teach the subjects for which application is made. ¹

The special committee on music of the State Board of Education sent out questionnaires to ascertain the status of the teaching of music with a view of improvement of school music, and the results were reported to the Board on December 10, 1915 as follows:

From the questionnaire sent out regarding the teaching of music, returns have been received from but seven counties, and at this time only a partial report can be made.

Sufficient data is, however, at hand from even this small number to inform us that very many rural schools, attended by thousands of children are entirely without music teaching. In very many of these schools reporting music as a part of the course of study, such study is of the most indifferent order. In fifty percent of the schools, music teaching is entirely omitted. Since music is listed among the statutory studies prescribed by law for the elementary schools, it would seem that a remedy for the above situation should be considered.

In cities the teaching of music is apparently receiving due attention as regards music teachers and music materials, texts, etc. It is in the smaller rural schools where presumably the children are especially in need of the artistic and inspirational aids to intellectual development, that music is most disregarded.

With the present demand for special certification in music and the power of this Board to make courses of study and standards of graduation for the normal schools, it is probable that in the near future the entire matter of music teaching throughout the State will be much improved. It remains for this Board to consider methods for fostering desirable music teaching in the schools. ²

In line with its policy to revise requirements for the teaching credentials, as conditions warrant new changes or revisions, the State Board of Education provided for the granting of the Special Music Credential, in 1915, by authorized

¹ Calif. Dept. of Education, Minutes of the Board of Education, VI, 96.

² Ibid., V, 350.

institutions. The following year, the Board invited the teacher-training institutions to submit copies of the specific courses by December 1, 1916, offered in these institutions, and that these should be submitted to competent supervisors of music to act as critic judges, so that the Board may establish a standard for accreditation of institutions of this type and a minimum standard of qualifications for teachers of public school music.¹

The following institutions have been authorized by the State Board of Education to grant special credentials of the music type, including the following subjects:

College of the Pacific (San Jose), and the State Normal Schools of Los Angeles, San Jose, and Chico, September 17, 1915, music credential to include vocal music, and music appreciation (elementary or secondary grade).² On December 18, 1915, the following list of subjects was substituted in lieu of the previously authorized list:

College of the Pacific: Vocal Music (elementary or secondary), Piano Music (elementary or secondary), Violin Music (elementary or secondary) and other specific instrumental music (elementary or secondary); Orchestral Music (elementary or Secondary); and Band Music (elementary or secondary).

State Normal School of San Jose: Vocal Music (elementary or secondary).

State Normal Schools of Chico and Los Angeles: Vocal

¹ Calif. Dept. of Education, op. cit., VI, 96.

² Ibid.

Music (elementary or secondary), Piano Music (elementary or secondary), and Orchestral Music (elementary or secondary).¹

San Diego State Normal School, March 9, 1916: Vocal Music (elementary grade), and Piano Music (elementary grade).

University of California, March 9, 1916: Special certificates to teach any of the special subjects listed under "Music Type" in Bulletin number ten.²

San Francisco State Normal School, September 29, 1916: Vocal Music (elementary or secondary grade), and Orchestral Music (elementary or secondary grade).³

Mills College, Oakland, California, December 15, 1916: Piano Music (elementary or secondary grade), Vocal Music (elementary or secondary grade), Violin Music (elementary or secondary grade), and other specific instrumental music, and Orchestral Music (elementary or secondary grade).⁴

Pomona College, May 23, 1917: Vocal Music (elementary or secondary), Piano Music (elementary or secondary), Organ Music (elementary or secondary), Violin Music (elementary or secondary), Orchestral Music (elementary or secondary), "and such Musical Appreciation, Harmony and Composition as are strictly supplementary to regularly organized courses in said subjects".⁵

King Conservatory of Music, * San Jose: Vocal Music (elementary or secondary), Piano Music (elementary or secondary),

¹ Calif. Dept. of Education, op. cit., V. 341.

² Ibid., VI, 54.

³ Ibid., VI, 105.

⁴ Ibid., VI, 131.

⁵ Ibid., VI, 208.

(* Closed in the Spring of 1919)

"and such Musical Appreciation, Harmony and Composition as are strictly supplementary to regularly organized courses in said subjects". ¹

University of Redlands, May 23, 1917: Vocal Music (elementary or secondary), Organ Music (elementary or secondary), Violin Music (elementary or secondary), Piano Music (elementary or secondary), "and such Musical Appreciation, Harmony and Composition as are strictly supplementary to regularly organized courses in said subjects". ²

University of Southern California, January 24, 1919: Public School Music. ³

Dominican College at San Rafael, January 16, 1920: Accredited in the following subjects: History of Music, Public School Music, Vocal Music, Harmony, Piano Music, Choral Music, and Orchestral Music, elementary and secondary grades. ⁴

Whittier College was authorized on January 4, 1928 to grant general elementary and secondary credentials in music on the condition that the standard of training for the members of the faculty would equal that of the State Teachers Colleges. ⁵

San Diego, San Francisco, and Chico State Teachers Colleges, January 6, 1930: Secondary Credential in Music. ⁶

Occidental College, June 27, 1931: Special Music Credential.

¹ Calif. Dept. of Education, op. cit., VI, 208.

² Ibid.

³ Ibid., VII, 5.

⁴ Ibid., VIII, 280.

⁵ Ibid., IX, 918.

⁶ Ibid., XI, 120.

San Diego State Teachers College: June 27, 1931: Pre-secondary Curriculum in Music. ¹

Chico State Teachers College, March 18, 1932: Instruction as pre-secondary major in music. ²

The State Normal Schools were authorized by the Board of Education on September 6, 1917, to accept work for credits in music and art. ³

In 1922, the State Board of Education was authorized by the State Legislature to change the State Normal Schools into State Teachers Colleges, and degree status was conferred upon these institutions in June 1923. ⁴

Fresno State Teachers College was authorized to confer degrees with a major in music education, in 1923. ⁵

The San Jose State Teachers College was given the degree granting privilege with a major in music on April 2, 1925. ⁶

The course "Music in Education" was introduced in the summer session of 1907 at the University of California by Mrs. Laurretta V. Sweesy and was continued by her for nine consecutive summer sessions. ⁷

In 1916, Mr. Charles Dennis came from Northwestern University to accept a position as the Head of the Public School Music Department at the College of the Pacific, and Mrs. L.V. Sweesy was appointed Director of Music Education in Mills Col-

¹ Calif. Dept. of Education, Minutes of the State Board of Education, XI, 199.

² Ibid., XI, 303.

³ Ibid., VI, 206.

⁴ Ibid., IX, 699.

⁵ Ibid., IX, 553.

⁶ Ibid., IX, 683.

⁷ "Current Events", School Music Magazine, Nov. 1933, 14.

lege in the same year.

With the great increase in the number of music departments in the public schools, a serious condition resulted due to the shortage of teachers of music. To meet the ever-increasing demands for music instructors, the State Board of Education adopted the following resolution on March 26, 1920:

WHEREAS there is increased demand for teachers of music in the schools of California and

WHEREAS the shortage of teachers of music is a cause of much complaint and inconvenience to school departments; therefore be it

RESOLVED. That this Board do all in its power to assist in bringing the supply of music teachers up to the demand and instruct our Credential Department as follows:

1. To find the teachers of music already credentialed and a list made thereof which shall be revised monthly and kept up to date as to available teachers, and that such list, noting specific type or types of music the individual is prepared to teach, revised to date, be furnished to any principal or Board enquiring for a teacher of music.

2. Insert a general statement in the press, giving publicity to the fact of the need of music teachers, stating the requirements for credentials, and urging those qualified to apply to the State Board for credentials.

3. Notify reputable schools and conservatories training persons in music that full and part time teachers may find satisfactory employment in the public schools of the State.

4. Urge those normal schools of the State which are suitably equipped to recognize this situation and their opportunity and responsibility in meeting the same.

5. Set examinations in music for June, at the time of the regular high school examination in Berkeley and Los Angeles, to which suitable persons may be eligible and through which eligibility for credential in one or more types of music may be determined.

6. Urge the universities, in addition to the regular content course of music in their summer schools, to arrange for a suitable pedagogical course which shall be prescribed by this Board as a requirement for applicants for credentials in music who have studied much, but taught little or not at all.

7. Select music Supervisors from among those attending the recent music conference, to draft suitable questions and requirements for the examinations to be held simultaneously at Berkeley and Los Angeles in June of this year, and to conduct such examinations.¹

¹ Calif. Dept. of Education, op. cit., VIII, 299.

The State Board of Education recognized the importance of music in education, and in a resolution on March 26, 1920, music became a statutory and required subject of the elementary school, the text of which follows:

WHEREAS music is being increasingly recognized as a valuable cultural and vocational subject for study in the adolescent period; and

WHEREAS the conference of Music Supervisors called by this Board, and meeting in Sacramento, January 14, 1920, un-animously affirmed the wisdom of the principle of some music for all, and increased opportunity for some; therefore be it

RESOLVED, That this Board notify the districts through its Secretary, the State Superintendent of Public Instruction, that music is a statutory and required subject of the elementary school, and that due attention to this subject is binding upon all school districts of California, and that the State funds may be withheld from any district failing to teach any statutory subject; therefore be it further

RESOLVED, That the Board instruct Mr. A. C. Olney, its Commissioner of Secondary Schools, to notify the high schools of the State that the Board approves the idea of prescribing choral music in the Freshman and Sophomore years of the high school, requiring a minimum of one period per week and giving proportionate credit therefor; and be it further

RESOLVED, That this Board instruct Mr. Olney, also, to notify the high schools (Boards) that it favors the establishment in each high school of an elective course of study in music, vocal or instrumental, or both, requiring a minimum of one period per day, or its equivalent in time per week, and giving full credit therefor, and be it further

RESOLVED, That Mr. Olney be requested to give due publicity to the matter of these resolutions at the coming high school principals' convention.¹

The Commissioner of Elementary Education was requested by the Board of Education on November 15, 1919 to call a music conference during the January session of the Board in Sacramento to assist in formulating standards for accreditation and certification in music.² This First Music Conference completed a bulletin for music in the rural schools,³

¹ Calif. Dept. of Education, op. cit., VIII, 299.

² Ibid., VIII, 262.

³ Ida Fisher, (Personal letter to author), January 1934.

and was instrumental in having the State Board of Education recommend on January 14, 1920 that credit be given for outside study in music for high school graduation.¹

As a result of the research work relative to rural schools by the First Music Conference, the sub-committee on the teaching of music of the State Board of Education formulated minimum requirements in the teaching of music in the rural schools.²

Because of the increased interest in school music due to the early music conferences, Mr. Glenn H. Woods was appointed by the State Board of Education as a Specialist in Music to make a survey of Music in the public schools of California covering a period from January 23rd to May 23rd 1922.³

The 1925 State Music Conference requested that the high school course of study in music be submitted to the Board, and that high school principals and heads of public school music departments be given copies so that a thorough study of it could be made before the next meeting of the conference at which time the report would be made a special order of business. Acting upon this request, the Commissioner of Secondary Education, Mr. Olney, appointed a committee of nine high school principals on October 9, 1925 to outline a course of study for secondary schools and he advised this committee to incorporate the music course in the course of study for secondary schools, which action was approved by

¹ Calif. Dept. of Education, Minutes of the Board of Education, VIII, 272.

² Ibid., VIII, 320.

³ Ibid., VIII, 452.

the Board of Education.¹

A committee of the California Public School Music Conference, of which Ernest L. Owen of Temalpals High School was appointed Chairman, organized the California All-State School Orchestra. During the California High School Principals' Convention held in April 1927 at Sacramento, a demonstration of orchestral practice and teaching was given before this group by the All-State School Orchestra, under the direction of Mr. Herman Trutner Jr. This orchestra also presented a concert which received favorable comment, and provided a musical treat to those in charge of secondary education.²

Through the influence of the State Music Conference,³ high school credit for music studied outside of school hours was provided for by the Board of Education on August, 1, 1927.

At the business session of the California Public School Music Conference held in San Francisco on March 25, 1929, a motion was carried unanimously for the California Conference to join the Music Supervisors National Conference. From 1920 to 1929, the State of California "occupied the unique position of being the only one where music teachers were called together annually by the State Board of Education for the express purpose of exchanging ideas toward improving the school music program".⁴

The California Public School Music Conference convened

¹ Calif. Dept. of Education, op. cit., IX, 916.

² Herman Trutner, Jr., "Comment on the All-State Orchestra", Public School Music Bulletin, May 1927, 30.

³ Calif. Dept. of Education, op. cit., IX, 916.

⁴ Yearbook, Music Supervisors National Conference, 1931.

in the city of Los Angeles on March 30, 31, and April 1, 1932, under the new affiliation with the national conference. An intensive membership drive resulted in the enrollment of five hundred and seventy-three, the largest in the history of this conference. A new constitution was adopted at the closing business meeting, and the official title was changed from the California Music Supervisors Conference to the California-Western School Music Conference. The territory of this new conference includes Arizona, Nevada, Hawaii and the Phillipines.¹

Since 1920, when the first music conference was called by the State Board of Education, the annual meeting of the State Music Conference (California-Western School Music Conference) is authorized and called by the Board. Since the Conference became a member of the Music Supervisors National Conference in 1930, the conferences have convened biennially. This group has convened in the following cities:

1922	Oakland	1927	Long Beach
1923	Sacramento	1928	Fresno
1924	Sacramento	1929	San Francisco
1925	Pomona	1931	Los Angeles
1926	College of Pacific	1933	Oakland

The foregoing account furnishes a resume of some of the past achievements of public school music in California. Those who blazed the trail and pioneered the introduction of public school music overcame great obstacles and gave to school music

¹ Excerpt from the Minutes of the California-Western School Music Conference, 1932. (supplied by Mrs. G. Parsons)

a permanent place in public education in this State. Among those who pioneered public school music in California or were instrumental in its development are: Mrs. Laretta Sweesy, Mrs. Gertrude Parsons, Mrs. Mary Weaver McCauley, Mrs. Annie Clarke-Ostrander, Mrs. Emma M. Bartlett, Miss Carolyn Alchin, Miss Frances Wright, Miss Victorine Hartley, Miss Lida Lennon, Miss Mary E. Ireland, Miss Estelle Carpenter, Miss Kathryn E. Stone, Miss Ida Fisher, Miss Alice Rogers, Miss Minerva Hall, Mr. Louis Woodson Curtis, Mr. Charles Dennis, Mr. Glenn H. Woods, Mr. Herman Trutner, Jr., Mr. Arthur G. Wahlberg, Mr. Ernest Owen, and Mr. S. Earle Blakeslee.

THE HISTORY OF THE CONSERVATORY OF MUSIC OF THE
COLLEGE OF THE PACIFIC AND THE SCHOOL OF MUSIC OF THE
UNIVERSITY OF SOUTHERN CALIFORNIA

Twenty-seven years after the founding of the University of the Pacific (as the College of the Pacific was then known), there was a need for a regular department of music, so a School of Music was established in 1878 by Professor F. L. King to "give special attention to those who desire to study music as a fine art, rather than as an amusement".¹ The study of music for a vocation was not in popular favor at that time so this was quite an innovation.

Instruction in piano and voice with some very rudimentary theory instruction in notation and harmony was the extent of the courses offered the first ten years of the Conservatory's existence. However, the matriculation and commencement requirements, as well as the aims stated in the catalogue are evidence that the instruction was of a high order.

In 1887, the departments of Violin and Voice Culture were added to the curriculum, and more requirements were made for all courses in the School of Music. With an increase in enrollment, available equipment proved entirely inadequate, a need for a larger building and better equipment was felt. With the completion of the new conservatory building in 1890, the School of Music became the Conservatory of Music, and more advanced harmony work, counterpoint.

¹ College of the Pacific, Pacific Weekly, May 31, 1923, 3.

and a course in notation and biography were added.

When Professor Maurice Leon Driver, an instructor in mandolin and guitar, succeeded Professor F. L. King as Dean in 1895, the curriculum of the Conservatory had become more balanced.

The new building was "so arranged that all the students are in close proximity to the Dean, who can at any moment see and hear all that is going forward".¹

From 1895 to 1897, Mr. William Piutti served as Head of the Conservatory, and he was then succeeded by Mr. Pierre Douillet. Under the latter's administration, ensemble classes were organized, a pipe organ was installed, a choral society was formed, and the requirements for graduation with a Bachelor of Music degree were made more rigid and standardized. In 1913, Mr. Warren Allen succeeded Mr. Pierre Douillet, and he was responsible for the real foundation of the Conservatory course. Advanced courses in form, counterpoint, harmony, public school music were added, dictation and sight singing were required, and an orchestra, band, Glee Club, and the A Cappella Choir were organized during the Allen regime.

In 1916, Mr. Charles Dennis became the Head of the Public School Music Department. Mr. Howard Hanson, Head of the Theory Department, succeeded Mr. Allen to the Deanship in 1919, and held this position until 1921 when he was awarded the Prix de Rome offered by the American Academy of Fine Arts, and was given a leave of absence to study abroad. Mr.

¹ op. cit.

Dennis was appointed Acting Dean during the absence of Mr. Hanson. Upon his return to America, Mr. Hanson resigned his position at the College of the Pacific to accept a similar one at the Eastman School of Music at Rochester, New York, and Mr. Dennis was selected to succeed him. The latter has ably supervised the activities of the Conservatory of Music up to the present time.

In 1924, the College of the Pacific moved to the forty acre campus at Stockton, California, and the Conservatory was housed in a new building the following year. This building, completed at a cost of over two hundred thousand dollars, contains practice rooms, class-rooms, studios, offices, and an auditorium with a seating capacity of twelve hundred. An Estey organ has been installed in the auditorium, and this instrument is available to advanced organ students for practice purposes, while two smaller organs are available to students who are beginning the study of organ.

With the establishment of the Conservatory in a permanent building in 1925, the departments of woodwind and brass instruments were established, several new courses in the department of public school music were added, the College Band and Orchestra were re-organized, and the Theater Orchestra added to the list of organizations.

The Conservatory of Music of the College of the Pacific has earned an enviable reputation throughout the United States and has been recognized and accredited by the National Association of Schools of Music.

The degrees Bachelor of Music and Master of Music with

a major in public school music, theory, voice, piano, violin, or organ are conferred by this institution.

Local chapters of Pi Kappa Lambda, Mu Phi Epsilon, and Phi Mu Alpha, national honorary musical fraternities have been installed.

The history of this outstanding school of music is not ended, and it is contributing to the musical activities and music education program of the State.

The School of Music of U. S. C.

In 1884, four years after the University of Southern California was founded, the teaching of music began in that institution. In September 1887, the Department of Music was organized by Mrs. Lucy Stagg who accepted the position of Dean of this department in 1892. The School of Music was replaced by the College of Music the following year. Mr. F. A. Bacon, a vocal instructor in this school, was appointed Dean in 1895, and Mr. W. F. Skeele was named Head of the Piano and Organ Departments. The music curriculum at that time included courses in violin, voice, organ, piano, and harmony. The School of Music was housed in what is known today as the "annex", and in 1896, it was moved to old Hodge Hall. Mr. Bacon resigned in 1898 and was succeeded by Mr. W. F. Skeele who retained this position for thirty-five years until his recent retirement to assume the chairmanship of the organ department with the title of Dean Emeritus conferred upon him.

Later, the College of Music was moved to the south wing of the university. The faculty consisted of three piano instructors and one each for voice, violin, organ and theoretical subjects, and the enrollment approximated one hundred. Due to increased enrollment, the College of Music was moved to Blanchard Hall to give the Liberal Arts Department more room on the campus. In 1915, another move was made to the Mason Opera House, and the following year, the College of Music occupied the old Marble Homestead at thirty-second and Figueroa Streets and this continued to be the home of the school until its removal to the building situated at Adams Street and Grand Avenue several years later. Today, it is situated on the campus of the University of Southern California.

The department of public school music was organized in 1915 with Miss Lillian Cummings in charge, and in 1920, Mr. Arnold H. Wagner succeeded Miss Cummings to this position. Miss Olga Steeb assumed charge of the piano department in the summer of 1920, and three years later, her resignation was tendered and Mr. Max Swarthout, of this department, was appointed in her place. In 1919, Mr. Davol Sanders of New York became the head of the violin department. Teacher training has been under the supervision of Mrs. Adelaide T. Perry.

The theory department has been enlarged until now it includes courses in counterpoint, harmony, ear-training, history, composition and other theoretical subjects that are offered in other schools of music of similar standing.

The university maintains a Mandolin Club of sixteen pieces, a Trojan Band of one hundred and eighty pieces, the Men's Glee Club of thirty-five voices, and the Women's Glee Club of fifty voices, as well as a full orchestra.¹

The status of the College of Music was changed in February 1933 to that of a School by the Board of Trustees who "established it as an instructional unit in the College of Letters, Arts, and Sciences, and in the Graduate School of the University", and Professor Max Swarthout was appointed the Director of this new School of Music.² This department was moved to its present location in June 1933, situated on the University Park Campus, on the northeast corner of Thirty-fifth Place and Hoover Street.

The School of Music of the University of Southern California has a splendid record of past achievements, and is contributing its share to the advancement of music and music education in California.

¹ "A Musical Institution With a History", Public School Music Bulletin, January 1926, 26.

² Ibid.

MUSIC IN THE ELEMENTARY SCHOOLS OF CALIFORNIA

The period covered by the elementary grades is a very important one. The musical activities in which the child engages, and the type of music with which he becomes acquainted and experiences is likely to influence his appreciation and enjoyment of music in later years. The selection of musical material, the method of procedure in teaching, and the development of an interest in music should be given very careful consideration.

The Director of Music in the Oakland Schools, Mr. Glenn H. Woods, was appointed by the State Board of Education to conduct a state-wide survey of the public schools of California to ascertain the general status of music. This covered a period of four months--from January 23 to May 12, 1922. Mr. Woods visited two hundred and forty-four classes in ninety-four elementary school buildings, in twenty-seven of the fifty-eight counties of the State.

In the classes visited, unison songs predominated in the upper grades (seven and eight) and the high school, as well as the lower grades. There was a normal musical progress up to the fourth grade.

From there on, instead of increased ability on the part of the pupils to maintain three and four-part singing (a perfectly logical procedure under normal conditions), the musical ability decreases again and arrives, after a succession of eight years at exactly the same place from which it started.

Educationally, this does not exhibit progress. Musically, it does not exhibit familiarity with the fundamental resources of part singing and, moreover, it demonstrates unfamiliarity with the kinds of voices that are usually to be

found in all upper classes".¹

A more graphic picture of this deplorable condition can be obtained by referring to Chart I (next page). The columns in red give the normal conditions to be expected, and the columns in blue give the actual number of classes heard. Thus, a comparison can easily be made between the normal and the actual conditions prevailing in the public elementary schools in 1922. Of the two hundred and eighty-eight classes visited, one hundred and nineteen classes should have been studying unison songs. Instead, two hundred and twenty-one classes were using these type of songs. Forty-five classes were studying two-part songs instead of fifty-two. Eighteen classes were using three-part songs when forty-three should have had this work. Only four classes were singing four-part songs when sixty-four should have received this instruction! Inefficiency in teaching methods, and lack of emphasis on the importance of part-singing in the upper grades were the cause of this condition.²

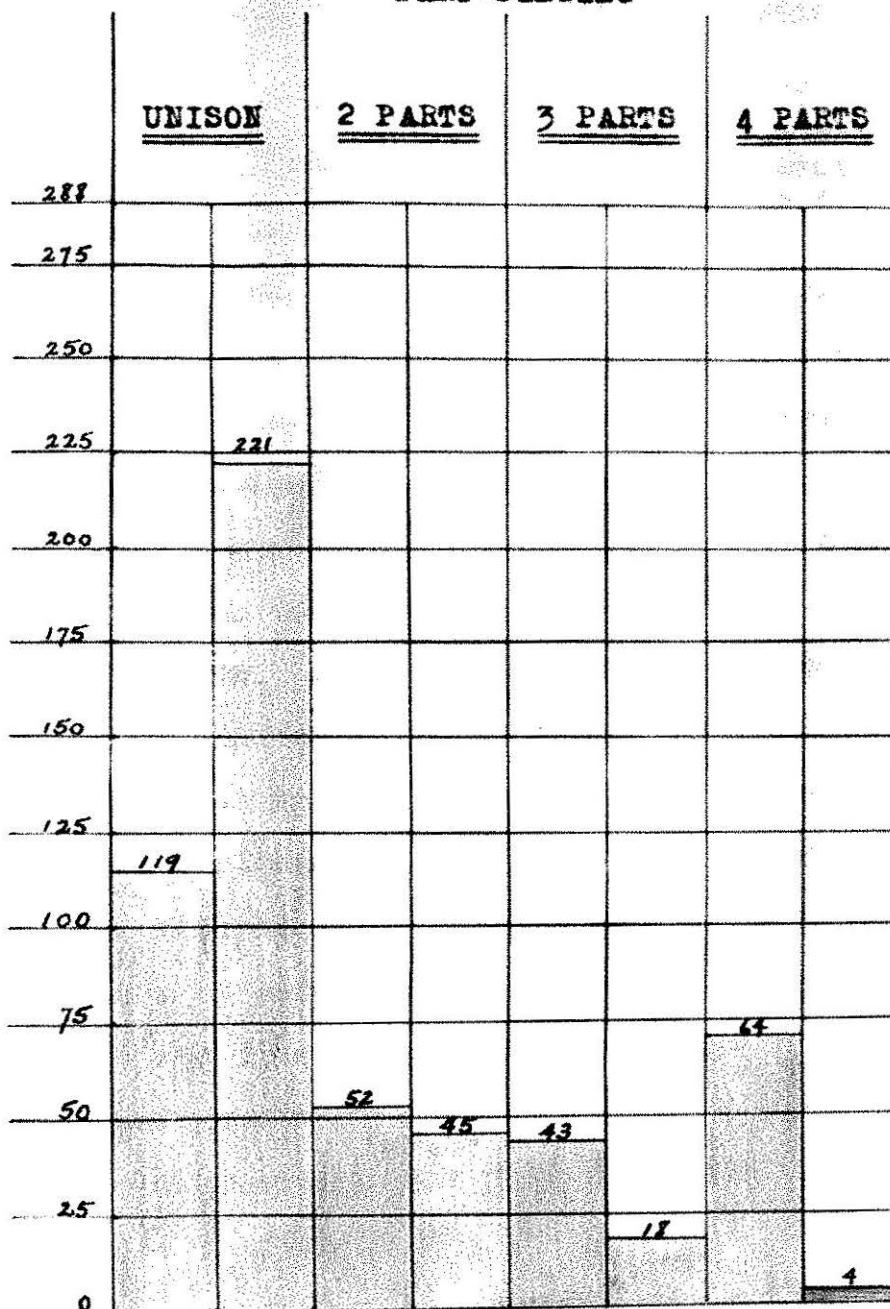
There were frequent cases of loud, harsh singing. Teachers failed to recognize that beauty of tone is acquired by singing softly. With the wealth of beautiful tunes at our command, children may derive much enjoyment from singing them. In the observations made by Mr. Woods, the teachers failed to observe the importance of tapping to strengthen the sense of rhythm. The unsuccessful attempts to sight-read can be trac-

¹ Glenn Woods, "Elementary Schools", Music Instruction Report

² Ibid., 31.

CHART I

PART-SINGING



LEGEND

288 Total Number of Classes in Survey
(Elementary Grades)

Red --- Normal Conditions

Blue -- Actual Conditions

(From 1922 Survey by Mr. Glenn H. Woods)

ed to the lack of a sense of time. The selection of slow tempi for every song by the teachers was criticized by Mr. Woods:

There is a life tempo or speed of rhythm which is indispensable to every song. Miss it, and the musical value is destroyed; find it, and the joy of singing is doubled and its musical value enhanced.¹

Frequently, the teachers failed to give the proper amount of attention to the four elements present in every song, namely, tone, tune, time, and tempo. Chart II (next page) shows the grading of the musical performance of the two hundred and eighty-eight elementary classes in these four elements.

The changing voice of the adolescent boy demands a great deal of attention. In all of the urban and rural seventh and eighth grades visited, with no exceptions, the voices of the boys had not been tested, and seating arrangements for part-singing were neglected. In too frequent cases, the boys were singing the soprano part in the bass register instead of singing the tenor or bass parts in three or four-part songs.²

Only sixty-five out of the three hundred and forty classes kept a definite rhythmic beat. Thus it appears that teachers are not emphasizing this very important fundamental which is a vital part of music.³

During his visits, Mr. Woods noted many instances of excellent teaching ability in music:

In every instance, the musicianship and superior ability of the teacher was evident and the class reflected these accomplishments, further enhanced by the evident pleasure which

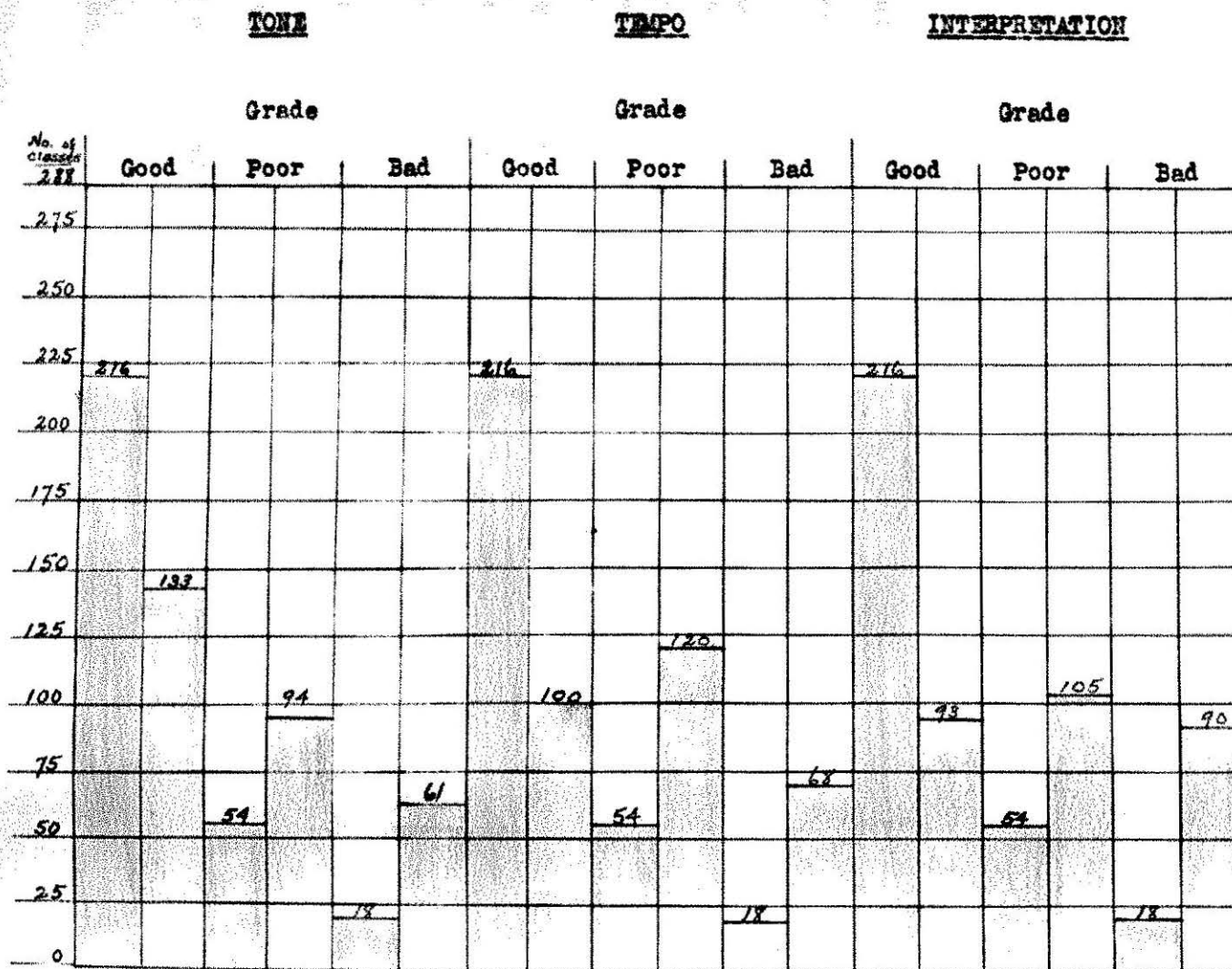
¹ op. cit., 59.

² Ibid. 41.

³ Ibid. 43.

DIAGRAM SHOWING GRADINGS
ON MUSICAL PERFORMANCE

CHART II



LEGEND

RED--Normal
Conditions

BLUE---Actual
Conditions

(From 1922 Survey by Mr. Glenn H. Woods)

they derived from doing something well and the consciousness that it was well done.¹

Two kindergarten classes--one in Redlands, and the other in Chico--favorably impressed Mr. Woods.

The list of the schools in which outstanding work in music was being carried on included the following schools:²

First Grade: Base Line School, San Bernardino; Lugonia School, Redlands.
 Second Grade: Florence School, San Diego.
 Third Grade: Intermediate School, Vallejo; Florence School, San Jose.
 Fourth Grade: Lincoln School, Vallejo; Florence School, San Diego.
 Fifth Grade: Grammar School, Marysville; Lytton Avenue School, Palo Alto.
 Sixth Grade: Planada (Two-room rural school) Merced County; (Three-part singing); Washington School, San Jose.
 Seventh Grade: Grammar School, Williams; Intermediate School, Eureka. (Both schools three-part singing).
 Eighth Grade: Twenty-Fourth Street School, Los Angeles (Three part singing); Intermediate School, Palo Alto.

Two classes in the sixth grade--Lugonia School, Redlands, and Tenth Street School, Los Angeles--presented excellent lessons in music appreciation.³

Due to the fact that four-part music in the upper elementary grades had not received sufficient attention, there were no outstanding classes observed using this type of vocal music.⁴

To improve the efficiency of the teaching of music in the public schools, Mr. Woods suggested that the following errors in music pedagogy should be "discarded, eliminated, and

¹ Glenn Woods, Music Instruction Report, 67.

² Ibid.

³ Ibid.

⁴ Ibid. 68

entirely abandoned":

1. Hand signs.
2. Reading the syllables. These should be used only while singing.
3. Words intoned to rhythm. If this process is necessary, then the pupils do not possess a sense of rhythm, or tapping and counting has not been made a daily habit.
4. Assigning all boys to the alto part regardless of the quality or the range of the voice. As long as the voice possesses the soprano quality, they should sing the soprano part. Then, the alto and the soprano parts should be sung interchangeably until the voice possesses or shows signs of the pure alto quality, unless the changed voice should be assigned the alto-tenor or bass part.
5. Interrupted flow of rhythm to breathe. Breath should be taken when the proper breathing places are indicated, or at the close of the phrase but it should be done quickly to preserve the flow of rhythm.
6. Studying the individual parts separately in part-singing. This procedure does not permit independence of parts. The ability to sustain an independent part against another must be cultivated.
7. Teaching parts by rote. The pupils should be taught, first of all, how to read music, then encouraged to carry their parts independently.
8. Silent study of the exercise preceding the actual sight-reading process. This consumes time and is not necessary. One should remember that singing is the main objective.
9. Non-use of the pitch-pipe. The majority of teachers used the pitch-pipe but there were many who discarded the use of one. Without exceptions, when the pitch-pipe was not used, the songs were pitched too low. The class was permitted in four classes observed to find its own pitch!
10. Use of the piano during the singing lesson. This encourages a dependence upon the piano for assistance, and a lazy, mental attitude results.
11. Teachers singing with the classes. This is poor pedagogy and the pupils let the teacher do all the work when this practice is permitted.¹

It is through musical experience that musical ideals are developed and acquired. Every child who learns to know good music and how to make good music "will usually react to and demand the good if it is procurable".² To make music that is truly beautiful, there must be an ideal and a standard of at-

¹ op. cit., 61

² Ibid., 62

fairment, and that responsibility rests with the teacher.

The ideal of beautiful music should ever be present so that every child can experience and enjoy the essence of music in all of its beauty.

At the time that the Woods' Survey was made, the problem of inadequate material was evident. Music books that were designed for use in the graded schools do not adequately meet the needs of the rural schools. There was an urgent need for a music book to satisfy the demands of the seventh and eighth grades for sufficient four-part material. Mr. Woods believes that the great percentage of unison songs used in the upper elementary grades is due to:

the lack of sufficient, usable four-part material as well as to the teachers' inability to organize and classify voices for part-singing and to teach the part-songs to pupils that are intuitively capable of learning them.¹

In many classes observed by Mr. Woods, there was a shortage of books. There should be a sufficient number to supply every member of the class with a copy. The pupils are forced to work under a handicap if a shortage of books is allowed to exist.

Adequate song-book material is essential. It was noted in the survey that the classes from the fourth grade through high school had an inadequate supply of song-book material. Mr. Woods believes that the average class can read two books each semester, if the books are well graded. In addition to the State Series, supplementary song books are a necessity. In the schools visited, thirty different supplementary books

¹ Glenn Woods, Music Instruction Report, 66.

were used, excluding the books of the State Series.¹

The lack of musical ideals by the teacher was criticized by Mr. Woods:

Find the teacher and the problem is solved.

Bad singing and unmusical music are not the fault of the children. When the teacher possesses no ideal, when there is no standard of experience upon which to base her artistic demands, she accepts what she gets and does not improve upon it. Day by day, the same grind will soon destroy what small vestige of enthusiasm may possess her unless, in her training, she has somewhere had the experience of real musical worth upon which to base her musical conduct. When will teachers learn to use music to teach music, and to teach music so that it sounds like music when it fills the air?²

To improve the efficiency of music instruction in the elementary schools, the following recommendations were made by Mr. Woods:

1. To standardize the procedure so that elementary teachers may be capable to:
 - a. Organize both class and individual instruction.
 - b. Test and properly assign voices in part singing.
 - c. Teach the art and ability of sight-reading.
 - d. Teach, conduct, and establish part-singing.
 - e. Learn the problems of voice classification that all boys may acquire a singing ability on part-songs during their school years.
2. To encourage the purchase as rapidly as possible of the less popular and unusual instruments that are needed in bands and orchestras, so that a more complete and balanced ensemble may be obtained and to give the students the opportunity and experience to learn to play other instruments besides those in the solo group.³

Under all circumstances and conditions, the paramount consideration of all educators should be the need of the school children. Music instruction should be dominated by the five objectives, namely: sight-reading, song singing.

¹ op. cit., 66
² Ibid., 72
³ Ibid., 79

rhythm by tapping, voice testing for four-part songs, and the daily lesson plan. Elementary and special teachers of music should be equipped to accomplish these important objectives.¹

This extensive survey by Mr. Woods was made at the request and expense of the State Board of Education. However, no action was taken by the Board relative to improving public school music, in general, in this State, although this survey pointed out weaknesses, noted glaring errors, gave constructive criticism, and made suggestions for improvement of existing conditions.

At the request of the fifth annual conference of the California Music Supervisors, the California State Department of Education issued a bulletin (Number 2-E) in 1925, containing a standardized course in music, formulated by the Educational Council of the Supervisors National Conference, for use in the elementary schools of California as a suggestive course of study in music. The outline of the aims and attainments of music to be realized is excellent, and this bulletin is especially recommended to those who are interested in elementary school music.

On January 3, 1932, the State Board of Education approved the suggestions for criteria in evaluating music textbooks for the seventh and eighth grades made by the California Curriculum Commission:

General Statement

The textbooks should present a program of instruction in

¹ op. cit., 80.

music, designed to accomplish a series of specific objectives and graded in terms of the musical interests and abilities of seventh and eighth grade pupils. Textbooks must represent far more than a mere collection of songs.

I. Nature and Organization of Content.

- A. The songs should be intrinsically musical, beautiful, and of real literary value.
- B. The material should be graded in such a manner as best to facilitate pupil learning.
- C. The material should be adapted to the voice ranges of the seventh and eighth grade pupils.
- D. The subject matter of the songs should appeal to seventh and eighth grade children's interests, and the content should be meaningful to the pupils of these grades.
- E. The songs should represent a wide and appropriate variety of
 1. musical types
 2. rhythms
 3. nationalities
 4. periods
 5. subjects
- F. An adequate number of one, two, three, and four part songs should be provided.
- G. The musical material should correlate with the other activities of the curriculum.
- H. The music material should be of such a nature as to contribute to pupil activity, and pupil interest both in and out of school.
- I. Appropriate music material for school programs and special school and community occasions should be provided.
- J. Appropriate teacher aids should be included in the text or provided in a separate teachers' manual.

II. Music Appreciation

In order to promote the objective of music appreciation, the textbooks should provide or include:

- A. A rich and varied collection of material which will aid an understanding of and love for good music.
- B. Descriptions and expositions of important facts, biographical and historical sketches.
- C. Material designed to teach understanding and appreciation for instrumental music.
- D. Illustrations that stimulate interest in music and aid in promoting understanding and appreciation.
- E. References to other musical selections, phonograph music, and other sources.

III. Mechanical Features

- A. Suitable type and music notation

- B. Attractive appearance
- C. Durable binding
- D. Suitable paper
- E. Attractive cover
- F. Well-proportioned margins, and suitable arrangement of printed material on the page.¹

The growth and development of music in America in the future is dependent upon the elementary schools. The future music culture is in this latent, and as yet, dormant talent. It is the responsibility of the music instructors that this talent shall be carefully nurtured, trained, and developed to the utmost degree possible.

¹ Calif. Dept. of Education, Minutes of the Board of Education, XII, 364.

MUSIC IN THE JUNIOR HIGH SCHOOLS OF CALIFORNIA

The period of the junior high school is the most difficult and crucial one in the life of the child, due to the physical and mental transforming process--a problem demanding much careful thought and consideration. Music pedagogy is greatly affected by this period of transition as indicated by the following discussion.

One of the most serious obstacles to music in the junior high school is that the junior high school curriculum is dominated by the high school and the university so that music courses in the ninth grade cannot be organized to suit the needs of the adolescent child to any desirable extent, but these courses are influenced by high school credits for graduation and university entrance credits. This "interferes with esthetic ambitions of the artistically equipped students".¹ All too frequently, elementary education methods are used in the junior high school. The result is that there is too much imitation from the methods used in the elementary schools and too much dictation from the secondary educational administration.²

In an address before the California Public School Music Conference, Miss Frances Wright urged the conference to adopt a resolution calling for the following changes in the educa-

¹ Alice Rogers, "Junior High School Music Program and Some of its Problems", Public School Music Bulletin, May 1926, 4.

² Frances Wright, "Recent Tendencies in Junior High School Music", Public School Music Bulletin, March 1926, 26.

tional administration of the junior high school:

I. Administrative

- A. More teachers.
- B. Opportunities for the development of choral and assembly singing.
- C. Opportunity for the adjustment of a plan of broad musical training to the exigencies of the school program.
- D. State Board cooperation in the prescription of minimums on the students' program.

II. Educational

A. Particular material for this field.

- 1. For orchestras.
- 2. For boys' chorus.
- 3. Operettas.
- 4. Standard material for Junior High School assembly singing.
- 5. Material for sight singing written especially for the junior high school.

B. A proper educational point of view.

- 1. Junior high school teachers of music often make the mistake of using the elementary school manner and method in junior high school; this results in a kind of sentimental approach particularly out of place in the junior high school. Or, they err in the opposite direction and adopt a kind of lecture method suitable to the senior high school or the university.
- 2. A contradistinctive analysis of the subjects, their different aims and methods and the consequent avoidance of duplication. 'A little of everything' seems to be the slogan. This is not true of the band, orchestra, and glee clubs and that may be one reason why they so often show the best results. We need classes in music reading which are not classes in elementary theory; classes in appreciation which are not exercises in oral English; classes in music writing which are not composition; and classes in elementary theory which are not classes in harmony.¹

¹ Frances Wright, op. cit., 28.

In his survey, Mr. Woods criticized the administration of music in the junior high school. During the years that the voice of the boy is changing and is "at its worst", music is no longer required, but is an elective subject. Because of the embarrassment due to the "antice" of his voice, the boy will not elect music. In many junior high schools, music is given two periods per week of one hour each. The changing voice of the boy is placed under a strain when he is required to attend a singing lesson of one hour's duration. ¹

To correct these conditions, the music lesson should not extend beyond thirty minutes, and the music course should be made a requirement instead of an elective. ²

Guide and conduct the boy safely through these years and he is musically secure for the rest of his life. Fail in these years and he rarely recovers his interest in the subject of music or the singing control of his 'man's voice' to which by birthright he is entitled.

Unless the administration of music in the junior high school of America is not soon altered to suit conditions, the musical culture of the American youth will cease at the sixth grade with a musical experience confined to two-part singing. ³

By the time the child reaches junior high school age, he has assumed new characteristics. His sense of social relationships has become more acute. Special chorus groups (such as glee clubs), music clubs, orchestras, and bands interest and attract him. There is also a "vast increase in the strength of the emotions and a quickening of emotional sensitivity that is almost phenomenal". The school can aid the child in adjusting himself by offering safe and sane outlets

¹ Glenn Woods, Music Instruction Report, 49.

² Ibid.

³ Ibid.

to his emotions through music, art, and other courses. There is also an increased tendency on the part of the child toward "manipulative and constructive effort" through playing musical instruments, and creative work in harmony (especially in the ninth grade) with the proper preparatory courses.¹

The 8-4 Plan made the mistake of considering the child as an "adult infant" and placed him at the top of the group to which he did not belong. The Junior High or the 6-3-3 Plan treats the pupil as an "infant adult" and attempts to organize the school program according to the child's life. The junior high school definitely marks the end of child life. At this age, the pupil is thinking, planning, and looking forward to responsibility, citizenship, and in fact, everything pertaining to adulthood.² The 6-3-3 Plan has proven successful since the first junior high school in the United States was established by Mr. F. F. Bunker at Berkeley, California in 1909, and the junior high school has become a permanent institution.³

Consideration of the individual to the extent that individual difference and individual progress is assured is provided by the junior high school. This type of school was organized with this in view, and one of its goals is the provision for individual differences.⁴

In many cities, special courses have been arranged to

¹ C. M. Dennis, Teaching of Elementary School Music (Lecture)

² Ibid.

³ Roy Cloud, "The High School", (Serial in newspapers)

⁴ Mary Ireland, "The Musically Talented Child", Yearbook, Music Supervisors National Conference, 1931, 28.

provide for the proper development of the musically talented child. The Bureau of Research and Guidance in Berkeley is testing to find the talented students in the schools of this city, and the Supervisor of Music, Miss Victorine Hartley, has two hundred school children referred to her for further testing and classification by this Bureau. Sacramento schools are providing a special theory course for the eighth and ninth grade students who are musically gifted. ¹

The radio is playing a large part in the musical activities of many schools. The best of music presented through the medium of the radio by artists, professional symphony orchestras and bands, the Standard School Broadcast, and special programs given from time to time, is being used.

Music instruction in the junior high schools has four objectives:

1. To give all pupils the knowledge of music, the freedom and expression, the sympathy for certain important phases of musical art and a socialized spirit that comes from singing.
2. To enable pupils generally by extension of the course to other forms of musical instruction and media to become familiar with, and appreciative of the world's best music.
3. To provide such a selection of subjects as will enable the pupil of any kind or degree of musical interest to obtain musical training suitable in form and amount.
4. Through specialized technical instruction, to give the pupil of special musical interests, the equipment for vocational service which shall be profitable both to himself and to society. ²

A tabulation of answers received in response to the questionnaire sent by Miss Alice Rogers, Director of Music of Santa Monica in February 1927 to nearly every junior high

¹ Mary Ireland, op. cit., 32.

² William Earhart, "Proper Courses in Music in the Junior High School", Music Supervisors National Conference, (1924) 155.

school teacher in the State revealed that seventy-eight per cent of those replying have experienced one or more of the following problems which they considered as obstacles to a music program in the junior high school which they would consider ideal:¹

1. General music required only once a week.
2. General music required only twice a week.
3. General music required daily one semester and no music required the next.
4. General music required daily for ten weeks and then not required for some time.

Others indicated the following problems:

- 52.7 per cent--No time in which to prepare assembly singing.
- 36.2 per cent--Music considered as recreational--not educational.
- 38.4 per cent--Hour periods and therefore not enough daily program periods for proper election of special subjects.
- 54.9 per cent--Lack of sufficient teaching force.
- 52.7 per cent--Lack of equipment.
- 43.9 per cent--Lack of supplies.
- 51.6 per cent--Lack of elasticity in program to permit of election of special subjects.
- 28.5 per cent--Lack of properly trained teachers.

Pasadena is employing the 6-4-4 Plan which provides four years for the junior high school, including grades seven and eight, and the first two years of high school. This idea has been very successful, and no doubt it will be used extensively in the years to come as the transition from the junior high school to the senior high school is delayed a year under the 6-4-4 Plan than under the 6-3-3, and this makes it much easier for the student to accustom himself to the new environment. If the Pasadena Plan is widely adopted by the various school systems of the State, in some cases it will be

¹ Alice Rogers, "Status of Junior High School Music", Public School Music Bulletin, January 1928, 3.

necessary for plans to be readjusted and music courses re-organized to some extent in the junior high school.

Whatever the future course of the junior high school will be, remains to be seen. In the meantime, music must concern itself with the problem of the junior high school pupil to prepare him for useful citizenship, and must keep stride with the new developments of education in general.

MUSIC IN THE SENIOR HIGH SCHOOLS OF CALIFORNIA

The purpose of the senior high school is aptly expressed in the following quotation:

If the viewpoint is taken that the junior high school, which constitutes the beginning of secondary education, is to explore vocational and educational aptitudes and interests, it follows that the senior high school, which completes secondary education, must make provision for a more or less complete training in the fields chosen as a result of the work in the junior high school. Differentiated curricula will be provided by means of which each pupil will be able to pursue, once his decision is reached, work systematically planned with reference to his needs as an individual and as a member of society. Such is the attitude of the Commission of the Reorganization of Secondary Education. . . . Such curricula will parallel the broad zones of human activity and will be arrived at through analyses of present and probable future demands of industrial, business, professional, and social life.¹

To fulfill the purpose of the senior high school, the function of the fine arts is to furnish:

enrichment of experience, to furnish a new form of language with which to manipulate and organize this wealth of sensory and emotional experiences, and to give opportunities for intellectual and emotional enjoyment thus giving the adolescent pupil a wealth of contact with the world of harmonious sounds, colors, and forms.²

Many books and magazine articles have been written relative to the importance of the worthy use of leisure. Education has endeavored to provide our American youth with profitable activities during their spare time. William J. Burnes, noted criminologist, has been credited with the statement, "Show me the city with the maximum of recreational advantages and music, and I will show you the city with the minimum of crime". Music, in its various forms, provides an activ-

¹ Aubrey A. Douglass, Secondary Education, 47.

² C.M. Dennis, Teaching of Secondary School Music, 1.

ity for our youth. Instrumental music, high school bands and orchestras, the All-State Band and Orchestra composed of high school students have proven to be popular. If for no other reason than to divert our youths' attention into channels that are profitable so that a worthy use of leisure will result, instrumental music should be encouraged and promoted.¹

Chaffee Union High School, according to the Woods' Survey, had an active music department with seven special teachers of music included in its faculty. The amount allocated to the music department, and the equipment are above the average allocation to music in other high schools. The equipment included a twenty thousand dollar pipe organ, built by the Austin Organ Company, which is available not only for concerts and assemblies but to students for practice purposes as well. In an assembly attended by Mr. Woods, a chorus of several hundred voices sang selections of classical music in four-parts, numbers by the girls' and the boys' glee clubs were given, vocal solos were presented, and one of the students played the first movement from one of the Sonatas by Guilman on the three-manual organ. This program composed of classical music enlisted the attention of fifteen hundred students for over an hour without any signs of restlessness, talking, whispering or other disturbances. The students encored and demanded more! This instance should not be unusual if the proper approach to appreciation of good music has been made.²

¹ Glenn Woods, Music Instruction Report, 61.
² Ibid., 31.

The original compositions presented by the harmony class in the San Bernardino High School were "very creditable and pleasing, evidencing command of harmony and its practical use, in piano solos and songs for four-part chorus sung and performed by the class members with musical taste and evident pleasure in accomplishment".¹

In the sixty high school classes visited by Mr. Woods, Armijo Union High School in Solano County was the only one to seat the students in chorus formation, and to use four-part songs in assembly. Nevertheless, the general effect of assembly singing in the Lincoln High School of Los Angeles, and the High Schools of Vallejo, Riverside, and Hester "gave assurance that young people enjoy group singing and can do it with musical taste and finish".²

Careful training in the correct production of tone was evidenced in the singing of the students of Santa Barbara High School. In the presentation of the operetta, "Fire Fly", the solo voices and the chorus work displayed good tonal quality and production which contributed towards a successful performance by the students of the Kern Union High School.³

Class instruction in piano was comparatively a new project in 1922 when the survey by Mr. Woods was made. At this time, Lincoln High School in Los Angeles was the only school that offered this course to the students. Today, many cities

¹ op. cit., 69.
² Ibid., 70.
³ Ibid.,

offer class piano lessons in their music program. Piano instruction by class method was used quite extensively throughout the State until reduced budgets caused curtailment of some of the musical activities. ¹

Private vocal lessons were offered to students of the Chaffee Union High School, but this method is too expensive, and as class instruction serves the purpose, the latter method is more in keeping with the policy of the public schools.

Good chorus work in the high school requires a good accompanist, as well as a good conductor. In the 1922 survey, three high schools employed special accompanists--San Diego High School was one of the three--which aided the chorus materially. ³

The Woods' Survey noted that solo instruments were exceedingly popular in the bands and orchestras--namely, the violin, cornet, saxophone, clarinet, trombone and drums, while there was a scarcity of bassoons, cellos, basses, oboes, and French Horns. This observation is the result of visiting thirty-six orchestras and twelve bands. ⁴ Funds should be appropriated by the board of education to purchase the unusual instruments as well as other equipment to maintain a balanced instrumental organization.

In his report to the State Board of Education, Mr. G.E. Woods made the following recommendations relative to the music instruction in the high school:

¹ Glenn Woods, Music Instruction Report, 71.
² Ibid.
³ Ibid., 51.
⁴ Ibid., 56.

1. Reorganization of the music instruction so that all boys may learn how to sing, and a larger percentage of students may be reached by making the music courses being offered more extensive.
2. Elective systems now in vogue in the junior high school and senior high school are not conducive to produce ability in music among men.¹

During the unsettled physical condition (which affects the voice), music is left to the choice of the student instead of being directed, guided, and helped during those years when it is most vital that the boy should acquire the use of the "man voice", and later be able to read music and sing with facility which all normal men demand and wish to possess in their more mature years.²

The over-accentuation of operettas, and other mass productions in the high schools, was deplored by the Council of Past Presidents in their message to the Music Supervisors National Conference, of which the following is an excerpt:

It is the sense of this Conference that as educators we should weigh more carefully subjective results, as defined in terms of the acquisition by our pupils of a warm and genuine individual musical interest and culture, as this might be observed and evaluated by wise parents in their homes, in comparison with objective results, as defined in terms of a music product put forth by organized groups.

Specifically, we may need to evaluate anew refinement of musical effort, and its result in individual musical-mindedness or subjective pre-occupation with music, in comparison with large and imposing musical efforts, which although necessary and right as projections of a musical education already gained, may not be fruitful in fine musical education in themselves and may even deflect the pupils from the more quiet educational process. In particular, we may need to dedicate ourselves anew to the ideal of producing beauty in the daily schoolroom song, sung for itself, with the fullest measure of musical grace, in comparison with crowded platform performances of larger and more glittering compositions; to study the worth of small instrumental groups that might grace

¹ Glenn Woods, Music Instruction Report. 79.

² Ibid.

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the home, in comparison with large ones that can find place only in the spacious auditorium; to consider the advance in music education that may be made through daily increments in relation to that promised or gained through the evangelistic music jubilee; to gauge the worth of a development in appreciation that leads the pupils to greet with joy, and treat with loving care, every tone and measure approached in every kind of music taught in school classroom or rehearsal hall, in comparison with an insulated appreciation that reserves its reverence for the body and soul of music to occasional hours when the schoolroom music has been put aside.

Specifically, again, we should endeavor to distinguish more delicately between education, as defined in terms of subjective growth for all pupils, and effort that may be more accurately classified as demonstration, propaganda, publicity or promotion.¹

In the most recently revised Rules and Regulations of the State Board of Education, requirements are listed for those who choose music as a major in high schools (not less than thirty credits).

I. Primary objectives (dependent upon student needs):

- A. To prepare students for specialized school and conservatories of music
- B. To develop specific occupational and recreational skills
- C. To provide the basis for the participation in, as well as the appreciation and enjoyment of music.

II. Administration:

Any course in music shall be administered on a progressive unit basis. Furthermore, when he has finished, the pupil is expected to be able to perform either vocally or instrumentally, or both.

III. Suggested Courses:

A. Applied music major:

- 1. Elementary theory and sight singing (to be used as a prerequisite)
- 2. Applied music, preferably in one only of the following groups: Piano, vocal, symphonic or solo instruments, band or orchestra, harp or pipe organ.

¹ Glenn Woods, op. cit., 45.

B. Theory Music Major:

1. Theory, comprising elementary theory and harmony
2. Applied music.

C. Theory, history, and appreciation major:

1. Elementary theory and harmony
2. History and appreciation
3. Applied music

Music in the high schools of California has made rapid progress in the past, and according to present indications, the golden era for secondary school music will be realized in the near future. Music has fulfilled the need of students of high school age, and it will continue to enrich and beautify the lives of those who come in contact with it.

MUSIC IN THE RURAL SCHOOLS OF CALIFORNIA

The same conditions are present in the rural schools that exist in some urban institutions of learning--inadequate training of teachers of music, poor teaching methods, inefficient instruction, insufficient equipment, and lack of purpose. This seriously retards the progress of the schools. These conditions can be improved, and will be improved, whenever capable teachers are employed who are well qualified to teach music in addition to the other subjects required.

Extension courses for rural teachers who are deficient in the knowledge of the fundamentals of music, as well as the pedagogy of music would greatly improve the efficiency of music instruction in the rural schools. This course could consist of a certain number of lessons per semester to cost a moderate fee which would not be prohibitive for the teachers to pay. Classes could convene in many districts throughout the state at the same time.¹

There is one criticism to be made relative to county institutes. Attendance is compulsory so that the majority, if not all, of the teachers in the county are present at these sessions. There are many exhibitions of oratorical eloquence given but the practical element is not present. The discussions should deal with actual classroom conditions in operation. Demonstrations of excellent teaching by outstanding teachers, well-trained, well-qualified, capable, and suc-

¹ Glenn Woods, Music Instruction Report, 23.

² Ibid., 24.

cessful to instruct in the teaching methods of music, with the assistance of an actual class, would be of real or tangible benefit to every teacher in attendance.

The services extended to the rural schools by the county libraries are very valuable. In the 1922 survey, Mr. Woods found that "the County Librarians, without exception, were perfectly unified in their support, enthusiasm, and endorsement of the needs of the rural schools".¹ Memberships in the county library are held by the country schools. The majority of the libraries are sufficiently equipped to lend books to these grades. Some of the rural schools are supplied with phonographs, and the records are obtained from the county library. Supplementary song material, books dealing with music in general, as well as history, appreciation, and fundamentals, musical scores of oratorios, grand operas, and symphonies are also available.

County supervision of music was a new innovation fifteen years ago. Today, many counties have some type of county supervision of music. Through the efficient supervision of a Supervisor of Music, the results should be the use of a general procedure, greater cooperation, more efficient teaching through helpful suggestions, and unity of purpose.

To improve the efficiency of music instruction in the rural schools, Mr. Woods made the following suggestions:

1. Extension work for rural teachers in class-room procedure.
2. More musical equipment that is suitable for rural school use, such as phonographs, pianos, and radios.

¹ Glenn Woods, op. cit.. 27.

3. To devote more thought and attention in the Teachers' Institutes to the practical problems of music instruction.
4. County supervisors in all counties throughout the state of vocal and instrumental music to be added to the regular staff of supervisors.
5. To unify the instruction of county supervisors of music in its scope, content, and general procedure.
6. To require all teachers to teach music in their respective classes.
7. To employ a special county supervisor in instrumental music as the most direct means of furthering the cause of this splendid activity in the county schools.¹

Due to the fact that many counties in California were without music supervision, there was an urgent need for a course of study in music for rural school teachers, so a committee composed of the Misses Josephine Murray (Chairman), Ruth M. Phillips, Mae Slater Royer, Anna Kyle, and Helen E. Stephenson was named in 1928 to work out a course which would fulfill the demand. The finished course of study was reviewed and passed by the California Curriculum Commission, and issued in pamphlet form as "A Course of Study in Music For Rural Schools" (Bulletin B-2) by the Department of Education.

The radio is the means of contacting schools in remote or inaccessible districts in the country with musical programs that have been planned by the best supervision and methods of instruction. These programs can supplement classroom instruction by broadcasted lessons given by the best qualified instructors and supervisors of music, and the most careful planning of these lessons is assured. Besides the school children, parents and other adult members of the community are among the auditors and their interest in the school and in the subject of music is stimulated. The more isolated communities can

¹ op. cit., 78.

share the best music by means of the radio. If carefully planned, well-organized, and efficiently supervised, the radio can be the greatest instrument for developing an interest, appreciation, and a love for the better type of music.

Riverside County Schools have used the radio for educational and musical purposes with very satisfactory results. The Standard School Broadcasts are used for music appreciation and this provides an opportunity for the students to hear the best music. Miss Prouty, the Music Supervisor, states that in the music broadcasts, "the learning points are beautifully taught", and envisions the radio programs of the future when the secondary schools of Riverside County will present fine choral singing, band and orchestral music, and the rural elementary schools will be "tuned in".¹ This procedure would have a high inspirational value to the performers and the auditors as well. Other counties have used the radio very successfully, which proves that broadcast programs can play a major role in the musical activities of the schools in the State of California.

No longer need the rural schools remain isolated, so far as contact with the best music is concerned. Through the use of the radio, improvement of roads, county supervision, employment of well-trained teachers, better school facilities and equipment, the rural schools can enjoy the major blessings of the urban elementary grades.

¹ P.P. Prouty, "How Riverside County Schools Use the Radio", Yearbook, Music Supervisors National Conference, (1931).

MUSIC IN THE JUNIOR COLLEGES OF CALIFORNIA

The California State Legislature, as early as 1907, recognized the need for some type of school which would provide for high school graduates who were unable to attend the State University or Normal Schools, but it was not until 1917 that junior college courses in high schools were authorized by the State Legislature, and later, in 1921, junior college districts were established.¹ Opportunity for higher education has been made available to many thousands of students who would otherwise be deprived of this advantage due to economic or other difficulties. Today, there are sixteen junior college districts with thirty-five junior colleges, and the enrollment for the year 1931-1932 was 25,493.²

Although the Junior College Plan usually includes the first two years of college only, Pasadena Junior College is composed of the last two years of senior high school and the first two years of college. It is difficult for many students to make the necessary adjustment to college life when they enter a collegiate institution directly from the senior high school, and many maladjustments have resulted from this procedure. This problem is made easier for the student by the Pasadena Plan. By the time he finishes the junior college course, the student is more mature, and as a rule, quite able to adjust himself successfully to college life.

The majority of the junior colleges in the State have

¹ Roy Cloud, "Junior Colleges". (Newspaper serial)

² Ibid.

active music departments, some of which are quite outstanding. The music course is offered to increase the fitness of the students to lead useful, happy, wholesome lives, as well as to provide training for those who desire to enter professional work.¹

The symphony orchestra of the Pasadena Junior College that has recently been organized is a part of the well-rounded program of vocal and instrumental music of this institution. Opportunities now range from the "most finished and higher expert techniques" required for participation in the symphony orchestra, to those "equally valuable but less highly specialized talents" that provide participation in bands, orchestras, and informal music groups.²

For the lower division students "grades eleven and twelve) of the Pasadena Junior College who wish to major in music, twenty-four units in music is required at the completion of the twelfth year. A major in Applied Music or Theory, History, and Appreciation may be selected. For those students who desire to major in music at the University of California, the following courses are required in the junior college: Musicianship, General History and Appreciation of Music, Elementary Harmony, Chromatic Harmony, and two years of vocal instruction.³

The music course offered in the Santa Monica Junior College is designed for students who are interested in music but

¹ Roy Cloud, op. cit.

² Pasadena Board of Education, The Public Schools Face the Depression, 107, (1931-1932).

³ Pasadena Junior College Bulletin, 104, (1932-1933).

do not plan to take a complete university course. "Its purpose is to meet the needs of the community for music as a vocational as well as a cultural subject; and to develop the appreciative, the interpretative, and the creative powers of the individual student".¹

Music organizations, such as bands, orchestras, and choral groups, are a part of the music curriculum of the junior colleges of California.

For further information relative to music in the junior colleges, the reader is referred to the chapters dealing with the Outstanding Accomplishments and New Experiments in Music in the Schools of California.

¹ Santa Monica Junior College Bulletin, 30, (1932-1934)

MUSIC IN THE STATE TEACHERS COLLEGES

Inasmuch as the majority of the students who are enrolled in the Teachers Colleges entered with an inadequate preparation in music, these institutions are forced to teach music from its rudimentary to its many complex forms, in addition to the instruction in the pedagogy of music.¹

During the survey of 1922, it was noted by Mr. Woods that there were only two of the seven Teachers Colleges "working along lines of standard procedure" although they had been "authorized and supported by the State". The music education course of these Colleges lacked uniformity and coherency to make it uniform and applicable to classroom conditions.³

The suggestion was made by Mr. Woods that teacher-training could be improved by establishing an institution, authorized by the State Board of Education "for the special training of music teachers, furnished in equipment and supplied with an adequate faculty, combining therein both teaching experience and musicianship".⁴

A musically well-trained teacher is qualified to guide the musical destinies of the pupils. The development of music in the future rests in the hands of those who now comprise our elementary school system. The future music culture of America lies within this latent talent, and as yet, unaroused musical ambition. Therefore, it is of vital importance that well-

¹ Glenn Woods, Music Instruction report, 6.

² Ibid., 8.

³ Ibid., 9.

⁴ Ibid., 10.

trained, capable teachers are selected to train our future citizens. "The children can learn anything that a teacher can teach!"¹

Vocal instruction of student-teachers should be emphasized in the Teachers Colleges as their future work will deal, to a large extent, with this type of music. Sight-reading, sight-singing, as well as part-singing, should be a part of the musical education of the student-teacher if she is to cope with the problems of vocal instruction in an efficient manner. The student-teachers will carry the influence of this intensive training to the schools with the result that vocal instruction in the schools will be greatly developed.

More emphasis is being placed on instrumental music in the Teachers Colleges today than in 1922 when only one institution championed the cause of instrumental music. This phase of music justly deserves a place of honor in the Teacher-training institutions as it is one of the great drawing attractions of music in education, and student-teachers should be instructed accordingly.²

Sight-reading holds an important position in music education. The ability to read and sing music at sight can be acquired without difficulty, and the child will learn through his own efforts if the teacher does not insist on doing the work for him. The teacher should be trained to know when and how to offer assistance to a child without actually solving

¹ op. cit., 12.

² Ibid.

the problem for him. Individual sight-singing is the means by which the musical ability of the child can be determined.¹

The training of the grade teachers in the elementary schools is inadequate as evidenced by the type of instruction carried on by the majority of them during the 1922 survey. The teachers displayed an universal interest in music, and gave their best efforts to the music lesson yet they had not been equipped or trained to cope with the problems that were encountered in the class room.²

According to Mr. Woods, "seventy-five percent of all children can acquire a fair musical education if the teachers are equipped to give such instruction. The percentage of children who can learn music is higher than the percentage of teachers who can teach music".³ Consequently, Mr. Woods made the following recommendations to improve the training methods in the State Teachers Colleges: ⁴

1. More experience in actual practice-teaching for the student-teachers.
2. Greater emphasis placed upon the work in the upper elementary grades.
3. Expansion of instruction offered in these institutions.
4. Standardization of all musical instruction offered in the State Teachers Colleges that it may be uniform in content, uniform in scope, and extensive enough to meet the requirements of average attainment in the school classroom.
5. Provision for more experience in developing part-singing in the upper elementary and the secondary classes.
6. Thorough knowledge and experience in dealing with the changing voice of the adolescent boy.
7. Increased ability in sight-reading and the ability to teach this subject efficiently.
8. Instructors in Teachers Colleges to be given leave of absence to visit other colleges annually.
9. Instructors in Teachers Colleges to convene annually to receive information relative to the work carried on by

¹ op. cit., 14.
³ Ibid., 73.

² Ibid., 15.
⁴ Ibid., 73.

- other institutions, and by means of suggestions, endeavor to improve the training methods of student-teachers.
10. More extensive class-room experience for the student-teachers through the use of local school systems in addition to the use of the training schools.
 11. The selection and establishment of one Teachers College to train special teachers of music, and County and City Supervisors of Music as well as the maintenance of adequately equipped music departments in all Teachers Colleges.
 12. To furnish more adequate equipment for instruction in voice and piano, and adequate practice facilities.
 13. Instrumental instruction of any instruments in use in both the orchestra and band so that those who desire to specialize in the instrumental work may instruct such work efficiently.
 14. Opportunity offered to the special teacher or supervisor to work under the direction or supervision before assuming responsibility as a teacher or a supervisor.
 15. The State Board of Education to authorize and call an annual state conference for the purpose of studying methods applicable to actual class-room conditions. This would enable principals, superintendents, supervisors, and special teachers to become acquainted with recommended procedure in music instruction in the schools.
 16. The adoption of a plan for the expansion of music instruction in the school of the State:
 - a. Music to become a major subject
 - b. Intensified training in the Teacher Colleges
 - c. Enlargement of the Teacher Colleges faculties
 - d. Increased facilities for study of music in summer sessions.
 - e. Extension work for rural teachers
 - f. One special school for training of supervisors
 - g. All teachers to be required to teach music in their class-room.¹

Much depends upon the instruction given in the Teachers Colleges. The students enrolled in these institutions are the future teachers, instructors, and administrators. Our musical destiny is largely dependent upon the type of instruction in our schools. If that instruction is really adequate and efficient, no worry need be given for the future musical education of America.

¹ Glenn Woods, Music Instruction Report, 73.

MUSIC IN THE STATE UNIVERSITIES
AND
PRIVATELY CONTROLLED TEACHER-TRAINING INSTITUTIONS

The music curriculum of the University of California consists of certain elective courses in the four-year course leading to the A.B. degree. There is no school or conservatory of music in the ordinary sense at this institution, and no instruction in instrumental or vocal technique is offered. During the summer session, courses are offered in ear-training, chorus, singing, orchestral instruments, orchestral playing, history of music, and elements of musical theory. Out of an enrollment of 11,200, there are thirty-six music majors.¹

There is a definite conflict between the "Movable Do" system taught in the public schools and the "Fixed Do" system taught in the University of California--the only institution in this State employing the latter system. Needless to say, the graduates of the State University enter the teaching profession under a handicap as they must learn the "Movable Do" system that is uniformly used in the public schools before they can give music instruction.

The southern branch of the State University, known as the University of California at Los Angeles, has a larger music department, and grants the special credential in music. There are one hundred and eight music majors in this institution out of an enrollment of 6,050 students.²

¹ University of California, "Statement Concerning the Study of Music", Bulletin 150-4, April 1931.

² U.C.L.A., (answer to questionnaire by author)

Upon entering the university, the average student has little knowledge of music. During the years that are spent in the institution of higher learning, the student is less apt to come into contact with music to any degree, excepting those few students who elect music as a subject. The majority of the graduates choose the teaching profession. Later, some of these teachers are advanced to heads of departments, then on to higher administrative responsibility. They must now reckon with music from an administrative point-of-view, and as their training has been inadequate, so far as music is concerned, "their proficiency is not apt to create enthusiasm, and their interest in the subject is governed too largely by their limited experience with the subject".¹

This is the condition which exists in the public schools of America. The man becomes the administrator; the schools employ teachers who do not know how to teach men to sing. There is poor teaching in the grades; ineffective procedure in the high schools; no help in the University--so the auto-intoxication proceeds.

The teachers are trained in colleges and universities where this subject is not given due prominence; is not demonstrated by practical illustration and its importance is not even understood. The embryo teacher can go to the University, take the necessary studies in the department of Education, graduate and receive a diploma to teach in the State of California, and yet never come in contact with music except as a passing comment. Again, the evidence of auto-intoxication in our management of affairs artistic.²

To correct these conditions, the students should become acquainted with actual class-room conditions by demonstrations and observation of actual class procedure of each grade of the elementary system. Thus, the students would be familiar with the problems and processes of each grade as well as

¹ Glenn Woods, Music Instruction Report, 19.

² Ibid.

the importance of proper organization and correct pedagogy of music.

During their training period, music received no special attention, so it is to be expected that those in administrative positions should treat this subject in an indifferent manner when it becomes one of the administrative problems!

As a group, administrators are keenly interested in music, but "not one in ten can estimate the real pedagogy of the music lessons being given in their own building or evaluate the intrinsic worth of its educational content".¹

Music, as a part of the curricula of the privately controlled teacher-training institutions, receives more emphasis than in the State University. Many of the privately controlled colleges boast of a large music department, such as the University of Southern California, the College of the Pacific, and Mills College, where student-teachers receive a thorough knowledge and adequate instruction in music as a subject and its pedagogy.

During the 1922 survey, Mr. Woods visited some of the privately controlled colleges, and commented favorably upon the work in music being carried on in these institutions. The College of the Pacific was among the number visited, and Mr. Woods heard the A Cappella Choir in rehearsal. He describes this visit as follows:

It remained for the A Cappella Choir of the College of the Pacific to demonstrate the possibilities of unaccompanied singing. Four and more parts were heard in a program of ancient, medieval and modern selections, which, for perfection

¹ op. cit., 20.

of beautiful singing, left nothing to be desired. Vocal music, real music, will not become a 'lost art' in America if all the musical organizations in the grade and high schools strive to reach, find and retain such a goal of beautiful ideals as were vitalized in the singing of these student teachers. ¹

After visiting the universities and colleges in the State, Mr. Woods recommended that the Board of Education:

1. Encourage and enlarge the interest in music in the University of California.
2. Require all students in the department of Education to know the principles of music education by observing actual class-room conditions and daily procedure of music instruction in addition to lectures, notes, and outside reading.
3. Organize extension work for grade teachers in the rural schools.
4. Secure capable lecturers for Teachers Institutes.
5. Establish a department of public school music in the State University so that teachers may be equipped to teach this branch of instruction as well as other subjects to be found in the public school curriculum. ²

The State Universities and the privately-controlled institutions are leading the way for the future of musical education in California by instructing students for the music teaching profession so that they may more efficiently train our children to lead happy, wholesome, useful lives.

¹ Glenn Woods, Music Instruction Report. 71.

² Ibid., 77.

RECOMMENDED CHANGES IN MUSIC CURRICULA
AND CERTIFICATION

The University and College Committee on Music Curricula and Certification of the California-Western School Music Conference made a study of the present requirements for teachers' credentials, and made recommendations to strengthen and define more clearly the requirements for credentials to correct the existing ills in the public school system caused by the "rapidly increasing tendency to require teachers to teach music subjects for which they are inadequately prepared".¹ The findings and recommendations of the committee are as follows:

I. The requirements for the Special Music Credential should be stated not only in terms of semester hours but in terms of proficiency and attainment so that the holders of this credential shall be well-trained musicians.

II. Although the present requirements do not mention it, the committee recommends that the general musicianship of the candidate shall include the following:

A. ABILITIES

1. Piano

- a. To play a Two-Part Invention
- b. To play an artistic accompaniment of the type found in the Laurel Song Book and the Progressive Teachers' Manual, Book III.

2. Voice

- a. To sing at least one song representative of each of these periods of vocal literature:

¹ California-Western School Music Conference, "The Findings of the University and College Committee on Music Curricula and Certification", (1934). (Pamphlet to members)

- (1) Classic Period
- (2) Romantic Period
- (3) Modern Period
- b. To sing at sight any part of a four-part hymn.

3. Conducting (to include baton technic and participation in ensemble groups)

a. Choral

- (1) To demonstrate knowledge of the care of changed and unchanged voices.
- (2) To conduct an open four-part score.

b. Orchestra and Band (to include baton technic)

- (1) To tune, adjust, and demonstrate the fingering or mechanics of any instrument of the orchestra.
- (2) To play the major scale of the instrument one octave on at least one representative instrument of each section of the orchestra.
- (3) To conduct from an orchestral score.
- (4) Experience in instrumental ensemble or auditing the same.

B. KNOWLEDGE

1. Theory

(Including Sight-Reading, Dictation, Harmony, Counterpoint, Form and Analysis, Composition, Orchestration)

2. History and Appreciation of Music

C. DEMONSTRATION OF MASTERY OF PUBLIC SCHOOL MUSIC SUBJECTS MATTER AND TEACHING TECHNIQS.

- 1. Through general education and psychology courses.
- 2. Through special music education courses (six units), including observation hours (two units)
- 3. Through directed teaching on both elementary and secondary levels.

III. The present requirements require a recommendation by the School of Education of the institution in which the candidate was trained. The committee suggested that a demonstration of the above-named attainments should be made before a committee

of the institution concerned, including the Head of the Music Department and at least one other member of the music faculty, the Supervisor of Teacher Training and the Head of the Department of Education.

IV. At Present, those holding General Secondary Credentials are permitted to teach music. The committee recommends that unless a minor in music, at least, shall have been completed, those holding General Secondary Credentials shall not be permitted to teach music.

V. The committee suggested that the credential requirements for the elementary credential should be changed from two to at least six semester hours in music education, "based on a sound knowledge of music fundamentals", including sight-reading of simple two-part music, and basic knowledge of music notation. If the candidate is unable to demonstrate this ability satisfactorily, a course should be required covering the above-named fundamentals without advance credit. The committee further recommends that unless the candidate for an elementary credential is able to demonstrate his ability, he should not be permitted to teach music, and this limitation should be noted on his credential.

VI. The college course in Music Appreciation should be considered as a lower division subject, and the college course, Music History and Appreciation should be considered an upper division subject. However, in the junior colleges where the course Music History and Appreciation is offered, the committee recommends that this course be accepted for full credit "in lieu of the generally accepted lower division music appreci-

ation course".

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VII. The present requirements include eighteen semester hours of applied music, including a minimum of six units each in Voice, Piano, and Orchestral Instruments for the music credential. The committee recommends that at least four units of college credits should be given for intermediate and advanced piano study.

VIII. At present, credit is given for the first year of voice study. The committee believes that no college credit for a credential should be allowed for work in beginning voice.

IX. The committee recommends that the Music Major Curriculum should be expanded to include courses in Dramatics and General Stagecraft, and Art Appreciation.

X. The Music Major in the junior college should require a minimum of twenty-two units, and a maximum of twenty-eight units of music subjects, as recommended by the committee.

The University and College Committee on Music Curricula and Certification of the California-Western School Music Conference who was responsible for the above findings and recommendations includes the following:

S. Earle Blakeslee, Chairman	Chaffey Junior College
Barton Bachman	University of Redlands
Dr. E. A. Cykler	Los Angeles Junior College
Helen C. Dill	University of California at Los Angeles
Dr. Henry P. Eames	Scripps College
Walter Hartley	Occidental College
Edith Hitchcock	Long Beach Junior College
Julia Howell	University of Southern California
Ralph Lyman	Pomona College
Adolph Otterstein	San Jose State Teachers College
Carolyn Powell	Pasadena Junior College
Helen Roberts	Fresno State Teachers College
Christine Springston	San Diego State Teachers College
Bruno David Ussher	University of Southern California
Glenn H. Woods	Oakland Public Schools

CONTESTS AND FESTIVALS

In recent years, the interest in contests has declined, and this type of competition is being replaced by the festival idea. There are many who advocate the contest, while others would eliminate this type of competition entirely. The criticism of the contest has been due, not only to the financial expense and the amount of time demanded for the proper preparation, but to the poor sportsmanship of the instructors of the participants who have influenced the attitude of the competitors. The idea should be instilled in the minds of the participants that they always win whenever they devote their best efforts to give a finished performance, regardless of the outcome or decision of the contest.

The chief objective of a contest should be to raise the standard of achievement--not only improvement in rating, but musical experience as well so that spiritual growth will be the ultimate result.¹ In reality, there will be an improvement in conditions. "Standards of music are going to be raised; standards of performance, tone and interpretation are going to be raised in proportion as teachers and conductors are capable."²

The following points have been advanced by those who advocate the contest type of participation:

1. All arts need a stimulus.
2. Having a goal in sight sustains interest.

¹ "Festivals and Contests", Yearbook, Music Supervisors National Conference, (1932), 280.

² Ibid.

3. Creation and composition are developed by the call for music worthy of the improved technique and interpretative powers of the performers.
4. The desire to excel is higher than the struggle to defeat a rival or win a prize.
5. We learn by comparing performances and hearing the criticism of others, as well as experts.
6. Music we make ourselves brings many a joy that the listener misses.
7. Young and talented performers may be started on their musical careers by contests.
8. The sporting instinct is applicable to music as well as to games.¹

The festival provides the opportunity for a large number of children to participate in musical activities, stimulates interest in music itself, and music education, and provides for musical growth. One of the great advantages of the festival idea is noted by Augustus D. Zanzig:

High school music does carry over into community life. It is not necessary to have a combination of children and adults to create this carry-over. The festival is the best means of achieving this carry-over. In order to have a successful festival, the music must be excellent and there must be an atmosphere of festivity. Contests in adult life are rare. Is not the thing to consider then, that of going nearer and nearer to the festival idea in contests?²

Some of the musical educators of the Music Supervisors National Conference advocated the combination of the contest and the festival, and eliminating the evils of the two while retaining the advantages. This idea is ably expressed by Mr. Frank A. Beach of the Kansas State Teachers College:

The festival is growing in favor; this is logical. In Kansas we have found a combination of the two features highly successful. Basing my opinion upon an experience of more than two decades, may I suggest that a continuance of the contest is justified only when it is so conducted that it is definitely constructive--leading constantly to a higher standard of performance, a taste for better material and a finer musicianship.

¹ Yearbook, British Federation of Musical Competitive Festivals.
² op. cit.

We should not, however, be led too easily to abandon the competitive idea until we are certain of an equally effective program based upon the festival plan.¹

The festival has contributed to music education, and the advantages of this plan to be realized are:

1. An effective demonstration of the values of music education through successful organization of a great cooperative activity.
2. Coordination of standards in musical performance among participating schools.
3. Gaining of the public's good-will for schools and for school music.
4. For the young people, the unforgettable thrill of massed singing and playing, and an increased and vitalized interest in the art and matters cultural.²

Questionnaires were sent out by the author to ascertain the popularity of the idea of contests and festivals in California. The following results were obtained:

There are no contests nor festivals held in the cities of Santa Barbara, Long Beach, and Oakland, and the junior colleges of Santa Monica, San Mateo, Sacramento, Compton, Los Angeles, and Ventura.

Modesto Junior College participates in contests and festivals of music in that city once a year, and joins in the annual Junior College Music Festival at the College of the Pacific.

Pasadena Junior College has a festival every two years in which all the schools of the city participate. The first night of the festival is observed by the combined elementary schools, and the second night is devoted to the combined senior high schools and the junior college.

¹ "Festivals and Contests", Yearbook, Music Supervisors National Conference, (1932), 280.

² F.C. Conklin, "Elementary Grades in the Music Festival", Yearbook, Music Supervisors National Conference, (1932), 290.

The College of the Pacific acted as host to the neighboring senior colleges during the very successful Junior College Music Festival held on April 24, 1933. The second annual festival was observed on April 23, 1934.

There are no contests held in the cities of Los Angeles, Sacramento, Fresno, and Berkeley but festivals are given instead of the former type of competition.

Los Angeles has a district festival semi-annually. Once a year, Sacramento conducts a festival featuring an all-city Junior High School Glee Club, and an all-city orchestra and band concert.

Each year on Mother's Day, Fresno has a County Festival in which seventeen High Schools are represented. The program includes numbers by the combined orchestras, bands, girls' glee clubs, boys' glee clubs, and mixed chorus groups of the county.

The city of Eureka has a Pitch Contest, in addition to the annual Spring Festival, and the groups are judged for tone, posture, rhythm, enunciation, piano pitch after the exercise is sung, and piano pitch after the song is finished.

The Spring Festival of the Berkeley schools is held in the Greek Theater of the University of California annually.

In 1933, Stockton High School joined with the high schools of Stanislaus County in a joint festival held in the city of Modesto. Combined orchestras, bands, and choral organizations were a feature of the program.

A contest in the Woodrow Wilson School in Stockton was conducted with classes from the third to the eighth grades participating. Three former Assistant Music Supervisors of the elem-

entary schools of Stockton acted in the capacity of judges. Each class was limited to ten minutes, and the judges graded each group on deportment, accuracy, tone quality, enunciation, rhythmic steadiness and expression.¹

Stockton conducted music memory contests for many years but these were discontinued in 1932 as too much time was required for preparation. Up to 1933, this city observed Music Week by a program featuring large choruses (including children chosen from every school in Stockton), band and orchestra groups. Due to lack of funds for transportation, and lack of assistants in the music department, this observance had to be discontinued also.

Each year, the rural schools of Kings County present a music festival, with glee clubs, harmonica bands, rhythm bands, and the All-County Choruses participating in the program.

In Riverside County, the festival idea and the annual spring program are rapidly taking the place of the annual operetta in the rural schools. The memory contest is not being used very extensively this year in this section of the State.

Yolo County conducts a music memory contest in the schools which provides a stimulus to the students to become better acquainted with the better type of music.

The counties of San Diego, Solano, Santa Barbara, Tulare, Ventura, and San Joaquin do not have music memory contests.

Music contests and festivals have been the means of

¹ Ellen Patton, (Personal letter to author), January 1934.

stimulating increased interest in music by the citizens of the community, the parents, teachers, board of education, and the students, have resulted in higher ideals of music study, and have provided a thrilling musical experience that no other activity could offer to such a great extent.

OUTSTANDING ACCOMPLISHMENTS
IN MUSIC IN THE SCHOOLS OF CALIFORNIA

Many outstanding accomplishments in music have been made in the public schools and private educational institutions of California despite the financial retrenchments necessitated by the economic depression of the last five years. In answer to a questionnaire by the author, the following note-worthy accomplishments were given:

In the city of Santa Barbara, group instruction in piano and other instruments are given in the elementary grades. The high school presents a yearly orchestra concert, and an operetta. The junior high and high schools contributed to the Christmas celebration of 1933 by giving choral concerts. In recent years, two large pageants (one given by the high school, the other by all the schools of the city) were presented, assisted by the high school orchestra. The A Cappella Choirs are a part of the music department in the senior high school and both junior high schools. Voice classes are proving to be quite successful in the high school. Small operettas, and singing and orchestra programs are presented in all of the elementary schools of the city.

In Los Angeles, demonstration programs are a feature of the music department, and all-city choral and instrumental groups have been organized. The All-City Orchestra and All-City Chorus have presented radio programs over the facilities of the National Broadcasting Company.

The Long Beach city schools for many years held the unique

distinction of having the most outstanding music department in the State until a curtailment of funds caused a retrenchment of musical activities, and Pasadena won this coveted honor. Today, Long Beach is a member of the "big four" namely, Pasadena, Oakland, Long Beach, and Los Angeles, who are recognized as the four cities with the most outstanding music departments in California.

Combined orchestras of the elementary grades, and the combined junior high school orchestras of Long Beach have given concerts annually in that city. Special programs are featured during Education Week and Music Week, and an annual concert is given during the Christmas season.

The music department of the Sacramento schools feature a continuous course of study for the students. The elementary grades, from the third to the sixth grades, are taught according to a modified plan of the platoon system which provides that the most musical teacher in each group of six shall instruct music to the six classes. Instrumental lessons are given in the elementary grades and continued throughout the three years of the junior high school.

The Oakland schools have a symphony orchestra composed of selected players from all of the high schools of the city, and a splendid A Cappella Choir of one hundred and twenty selected voices, from all the high schools of Oakland, using eight-part choral numbers. These organizations rehearse regularly once a week. At frequent intervals, a piano ensemble demonstration is presented. The preparatory work is mostly by piano class methods in which the silent action portable key-

board is used, and the students are instructed by twenty piano teachers. Voice classes are conducted quite successfully in the Oakland schools. The junior high choral groups and the senior high choirs are very popular, as well as the bands and orchestras of these two departments.

An All-City Band of over one hundred pieces of Fresno Senior High School has presented programs for the Fresno Teachers' Institute. The Christmas Cantata "The Adoration" by Nevin was presented by one hundred and ten members of the Girls' Chorus of Fresno High School.

A selected A Cappella chorus of approximately one hundred voices from the sixth grades of the Eureka Schools presented a Christmas program at the Chamber of Commerce Luncheon, using three-part material, and the chorus members were attired in choir costume.

The Stockton High School music department presented a concert over radio station KFRC in April, 1933, featuring numbers by the band, advanced orchestra, mixed chorus, and the selected chorus known as "The Troubadours". The orchestra played the difficult fourth movement of "The New World Symphony" by Dvorak. Several major productions are given each year, such as "The Seven Last Words of Christ", "The Crucifixion", "A Musical and an Olympiad", "Hiawatha", and "A Rhapsody of American Music". The annual band and orchestra concert is held each year during the month of May.

The Berkeley schools have presented programs during Educational Week, Music Week, and other special observances featuring a chorus of six hundred and twenty boys, a chorus

of five hundred girls, combined bands of three hundred and fifty, a high school orchestra of sixty, and a high school chorus of two hundred students. In addition, the music department has been at the service of clubs, churches, and the city as a whole.

Selected voices from the fourth and fifth grades of the Stockton elementary schools presented a program for the California Federation of Music Clubs in May 1932 during the state convention held in that city. Mr. Redfern Mason, music critic of the San Francisco Examiner made favorable comment regarding this performance.

The rural schools of San Diego County have harmonica and rhythm bands which have been popular as well as successful.

Demonstration groups have been given in Riverside County for the purpose of informing the public of the value of music supervision and music study in the schools. The All-County Chorus, composed of eight hundred and fifty children, sang "The Walrus and the Carpenter" with full orchestra in the spring of 1933. The rural schools of this county have correlated music projects with social science and music appreciation. Elementary orchestras in the rural schools have been organized.

The rural schools of Solano County have concentrated upon the development of accurate sight-reading, development of an appreciation for the better type of music, and enthusiasm for and a sincere love of good music, and a development of interested and courteous auditors.

The Ventura County rural schools have twenty-four rhythm bands, the largest band of this type is composed of eighty

members and is recognized as an outstanding organization of its type. A rhythm band from a two-room rural school gave a radio program over station KNX. A one-room school boasts of a clever drum corps. Departmental work is carried on in twelve schools of this county. Some creative work is being done. All the Ventura rural schools can sight-read one part songs very well; twenty-nine schools sing two-part songs, and fifteen schools do excellent three-part work. The Music Supervisor, Mrs. Amy W. McZee states "We pride ourselves on our tone quality".

San Joaquin County schools stress the work of giving each child the use of his singing voice, developing a lovely tone quality, developing an interest in music, developing note-reading so that the upper grades in all the schools (with the exception of one and two-teacher schools) are able to sing three-part songs, and development of clear articulation. Group choruses and demonstration lessons are given in different sections of the county.

An All-County Harmonica Band of Kings County, composed of seventy-four members, played two, three, and four-part music for the Teachers' Institute. Each year, a big County Music Festival is held with glee clubs, harmonica bands, rhythm bands, and an all-county chorus participating. Even in one-room schools, the students are able to do part-singing quite well.

A program was presented for the Teachers' Institute by the All-County Chorus of Tulare County, composed of one thousand and sixty children.

Three orchestras and one band of the Yolo County rural schools have presented programs. Unusually good sight-reading has been accomplished in many of the schools. At least two-part singing in all but five schools of the county is being undertaken. The seventh and eighth grades of the Esparto District have given programs for the Teachers' Institute. But "most important of all", according to the Supervisor of Music, Mrs. Elizabeth E. Towle, "is the joy in singing--especially in part work".

Modesto Junior College features student piano and vocal recitals, and an annual presentation of an oratorio. Very successful performances of a well-known opera have been presented.

The musical sorority, Mu Kappa Phi, of the Sacramento Junior College sponsors several musical programs during the year. The A Cappella Choir averages two public engagements each week, and this group has appeared in many cities throughout Northern California.

Pasadena Junior College is composed of the last two years of high school and the first two years of college, using the 6-4-4 Plan. There are about seventeen hundred students enrolled in the music department which is in charge of a progressive music faculty. This institution is a vital part of the life of the community, and a vast amount of community work is accomplished by the various musical organizations in their appearances before the civic groups and clubs, churches, and other types of organizations of the city. Original composition recitals, piano and vocal recitals, as well as con-

certs by the band and the symphony orchestra are worthy performances. An opera is presented annually, and during the Christmas season, an appropriate production is given.

The programs of the Compton Junior College A Cappella Choir, and the yearly Christmas production by the music department have been outstanding achievements.

A series of Monday Musicales featuring recitals by students, faculty members, and guest artists every school Monday is given by the Los Angeles Junior College. Some of the annual opera presented each spring are outstanding, such as "The Merry Widow", "The Chocolate Soldier", and the "Vagabond King". "The Creation", "Elijah", and the "Christmas Oratorio" by Bach are some of the oratorios given in the annual presentation.

Concerts in the Fall and Spring by the string quartet, orchestra, and small vocal groups are given by the Ventura Junior College.

The choral department of Pomona College has been quite outstanding in its work. During the ten years of competition the Men's Glee Club has won the first award nine times of the Pacific Southwest Intercollegiate Glee Club Contest. The Women's Glee Club has been awarded first place in contests for the past three years. The Men's Glee Club won the coveted honor of the national championship in 1932. As no contest has been held since this award was made, the Pomona Glee Club is still the cup defender.

Mills College presents an annual concert of classical compositions, and an annual concert of original compositions

by undergraduates and graduates. Chamber music, piano, and vocal concerts are given, and student recitals are presented semi-monthly. Operas and operettas have been quite successful at this institution.

The harmony classes of Santa Barbara State Teachers College have contributed some outstanding compositions, notably an Easter Cantata, the text of which is taken from the Bible. This was performed by the combined glee clubs with organ accompaniment. The band and the glee clubs make an annual spring tour of the state in the interests of the college.

Organ recitals are given regularly twice a week at the University of California at Los Angeles. While no oratorio has been given at this college in its entirety, parts of oratorios have been presented, such as "The Messiah", the first half of which was presented for the first time in 1934.

The School of Music of the University of Southern California presents bi-weekly student recitals, and concerts by outstanding students or guest artists, sometimes assisted by some of the musical organizations of the institution. This department specializes in the training of public school music teachers.

Three student recitals are given by the music department of the University of California. The band and the symphony orchestra are presented in concert each year.

The music department of Fresno State Teachers College takes an active part in the activities of the institution. The string ensemble, composed of the most advanced students of violin, viola, and 'cello, presents standard string quartet

literature in recital. The band gives a series of band concerts during the spring semester. The Women's Glee Club is composed of members chosen by the director from the college chorus. This organization gives two concerts a year. The membership of the Men's Glee Club, like that of the Women's Glee Club, is chosen from the chorus group, and this splendid organization serves the community's needs as well as those of the student body. Advanced students of Oboe, flute, clarinet, and bassoons are eligible to membership in the Woodwind Ensemble. The finest ensemble literature, trios, and quartets are presented in concert. The brass ensemble affords members the opportunity of developing their talents, and is available for public performances. Ensemble playing is the basis for piano class instruction, and monthly recitals are given by this group. One concert each semester with occasional appearances in neighboring cities are presented by the symphony orchestra. The A Cappella Choir contributes to the well-rounded program of the music department.

For three years, the chorus of the Pomona College has combined with the University of Redlands in presenting an oratorio. The spring of 1934, the combined chorus of three hundred voices presented the "Mozart Requiem" by Verdi. Sunday Vesper Organ Recitals are a weekly feature at the University of Redlands. An oratorio is presented at Christmas and Easter. The premiere performance of an original Aztec opera will be given in June 1934. Four years ago, Professor Poister, a member of the faculty, presented all of the organ compositions by Bach in a series of twenty programs.

The A Cappella Choir of the San Jose State Teachers College has a membership of fifty-four students. Short trips to neighboring cities are made during the year. In the spring, a yearly tour of sections of California is made. The Symphony orchestra, composed of one hundred students, presents quarterly concerts. The woodwind ensemble makes tours to nearby cities and has been quite popular. Student recitals are informal and are presented once every three weeks, at eleven o'clock in the morning. The chorus, composed of three hundred music majors and minors, gives a yearly concert.

Sunday afternoon musicales are a regular feature at Whittier College. The monthly recitals given by the students and the faculty have been of a high degree of musicianship. Operettas of the Gilbert and Sullivan type have been presented.

Chico State Teachers College presents concerts by the faculty and visiting artists, and six recitals yearly by the students. The operas "Carmen", "Bohemian Girl", and "Martha" have been the most outstanding productions of this institution. The ever-popular oratorio "The Messiah" is a part of the annual observance of Christmas. Yearly tours and concerts are undertaken by the A Cappella Choir. The band and orchestra organizations are presented in concert annually. The music department contributes to the assembly programs at frequent intervals.

The Conservatory of Music of the College of the Pacific is an accredited member of the National Schools of Music. There are two oratorios presented each year--"The Messiah" by Handel at Christmas, and one well-known oratorio during Music

Week in May. This institution is recognized for its outstanding choral work. The mixed chorus of the college and the combined glee clubs of the Modesto Junior College united to present the "Manzoni Requiem" by Verdi during Music Week in Stockton.

The A Cappella Choir of the College of the Pacific which introduced the A Cappella movement on the Pacific Coast, is a very active organization. Each year, this Choir tours sections of California in the interests of better choral singing, and makes short trips to nearby cities during the year. Two home concerts are given annually--one at Christmas, and the other during the third or fourth week of May. At the Commencement Exercises of 1932 commemorating the seventy-fifth commencement of this institution, ninety alumni members of this Choir returned to furnish a special group of A Cappella numbers on this special occasion.

The faculty members of the Conservatory of Music present recitals during the first semester, and Senior and Student Recitals are given during the second semester. Solo class is held every Monday afternoon in the second semester to give the students opportunity for public performance. Sunday afternoon recitals are presented by the students in the organ department. Several artist recitals are given at the Conservatory, and the music students are required to attend the concerts of the Community Concert Association featuring nationally-known artists. Students and faculty members present weekly recitals over the facilities of the local broadcasting station KGDM. In January each year, the entire Conservatory

faculty presents a Faculty Ensemble Program. The local chapter (Delta Chapter) of the national honorary musical fraternity, Pi Kappa Lambda, presents a Graduate Recital by some of its members in the Fall, and sponsors a composition contest annually. The college band gives a concert in January, and an open-air musicale in May each year. The orchestra, in addition to assisting in the two oratorios presented, and appearing in the Commencement Concert to furnish orchestral accompaniment for the concerti, presents a Spring Concert. The woodwind, string, and brass ensembles are sponsored by the instrumental department. Local chapters of Phi Mu Alpha, and Mu Phi Epsilon, national honorary musical fraternity and sorority present monthly musical programs for the members. The Commencement Concert is one of the most outstanding musical events of the Conservatory. Outstanding students are selected from the departments of voice, piano, organ, and violin to present memorized concerti (or arias, as the case may be) with orchestral accompaniment, on Friday night preceding Commencement.

The Bay-Section High School Orchestra composed of one hundred and fifty students from high schools in the area known as the "Bay Section", and the Bay-Section High School Chorus, composed of two hundred and eighty-five selected voices from high schools within a radius of fifty miles of San Francisco Bay, presented a very impressive program before the California Public School Music Conference (now known as the California-Western School Music Conference) in San Francisco at the annual meeting in 1929. Herman Trutner Jr.,

of the Oakland Technical High School directed the orchestra, and Dean Charles M. Dennis of the College of the Pacific conducted the chorus. One of the numbers by the chorus, "Chorus of Homage" by Gericke, sung with orchestral accompaniment, received such an ovation that Dr. Peter W. Dykema, of Columbia University (New York), who was in the audience, requested that the number be repeated. The vocal work of the chorus was outstanding and received much favorable comment from the visiting delegates and the press. The orchestra displayed good musicianship and the "string, woodwind, brass, percussion; and all the parts of the orchestra came into active play and their work was the best musical justification of the work of our California high schools that San Francisco has ever known".¹

This chapter presents a cross-section of the outstanding accomplishments of the schools of California. Many more worthy achievements have been realized but those recorded evidence a steady and marked progress in school music. The best of music is the heritage of the school child today, due to the enrichment of the music curriculum, better-trained teachers, and more adequate facilities for the training and development of our youth.

¹ Redfern Mason, "Youngsters Play and Sing Like Elders", San Francisco Examiner, (date unknown)

NEW EXPERIMENTS IN THE SCHOOLS OF CALIFORNIA

"Off with the old; on with the new" is the spirit of the present age. In public school music, progress has been made by new experiments while retaining the best of the older ideas which have proven themselves valuable. In answer to the questionnaire by the author, the following new experiments were noted:

The function of music in the integrated program, creative music, and the making of musical instruments are being developed in the schools of Los Angeles.

The music department of the Santa Barbara schools is teaching music reading in the elementary grades without the use of the "So-Fa" syllables, using intervals and figures with neutral syllables only in tone-drill, and with words in reading the first time; teaching rhythm reading based on action, and values of notes in duration rather than mathematical calculation--a simplified Dalcroze idea of physical motion; and using "irreproachable" song material only--folk songs and songs by the "masters".

Long Beach schools stress creative music in the integrated program, and Oakland has introduced the course "adventures and experiences in music" in the elementary schools.

Sacramento has recently organized Junior High School A Cappella Choirs, and the junior high school band and orchestras are almost entirely composed of students who have had school lessons only.

Fresno High School has organized an A Cappella Choir, Stockton High School has introduced a class in Freshman Apprec-

tion for "2" (mentally backward) students, and Berkeley presents solo day programs. The most outstanding new idea in the Stockton and Berkeley schools in the group music study plan in the sixth grade.

Solano County has creative music in the form of piano-logues and four to eight measures of original tunes. Reciprocity programs are given in each school with clubs and civic-minded citizens participating, and a musical pilgrimage is made to San Francisco annually during Music Week.

Santa Barbara County is stressing the integration of music with the social studies, the most of which is being done in the time allotted to the social studies, and this work is in addition to the regular music period.

Creative work from the music rather than the poetry standpoint is being developed in the Ventura County Schools. Group piano instruction in two one-room schools using the Messner Method in one school, and an original method in the other school is offered.

San Joaquin County is developing individual singing, and correlating music with the social science studies.

A harmonic band has been used very successfully in Kings County, and the music department has found that this type of band is more useful musically than was believed to be possible.

A joint music appreciation program by the supervisor and students is given in Tulare County, and a Teachers' Chorus has been organized. An exhibit of creative music, pictures of musical activities, and integration of music with other

subjects are some of the new ideas being used. A choir is to be found in every rural school of this county.

Using Case I of Ginn and Company records as a basis, the Supervisor of Music of Yolo County compiled a work book for music appreciation, a copy of which was mimeographed for every pupil in the fifth to the eighth grades of the County. A greater amount of interest in music appreciation has been stimulated on the part of teachers and pupils. Class piano lessons in nine one-room schools are providing instruction to those who would otherwise be deprived of this opportunity.

Modesto Junior College has introduced a new course in conducting, and a Community Choral composed of a Mothers' Chorus, and a Children's Chorus to furnish experience for those enrolled in the conducting course.

The courses History of Music, Harmony, and the College Orchestra are the new additions to the curriculum of the Santa Monica Junior College.

San Mateo Junior College uses chamber music, and arrangements for small combinations are studied.

A symphony orchestra and an A Cappella Choir are the new organizations in the Pasadena Junior College. The new courses being offered are Community Music, Conducting, Orchestration, and instruction in making practical arrangements of music.

A concert band as a separate organization from the student band has been organized at the Los Angeles Junior College, and ensembles of all possible combinations are meeting with success.

By means of accomplishment tests, Pomona College is endeavoring to elevate the standard of applied music so that it will be worthy of collegiate credit.

Dr. Arnold H. Wagner of the University of Southern California is devoting considerable time to research material for two problems--"An Experimental Study in Control of the Vocal Vibrato", and "A Study of Registers in the Voice"--and plans to publish the results of this research in book form in the near future.

Voice classes are meeting with success at the College of the Pacific, and the University of Redlands. Class lessons in all instruments as well as voice are offered at the Chico State Teachers College.

Fresno State Teachers College is experimenting with variations in instrumental instruction, and is offering a series of six two-hour lectures on the various phases of music by members of the faculty in the music department.

Revision of the music curriculum, examination technique in applied music, and the prognosis of music students are the new experiments at the San Jose State Teachers College.

An A Cappella Choir is being organized at Whittier College, and a string quartet and piano ensemble are some of the new offerings in music.

At Mills College, there has been a change from the unit system to the course system, and the grade system has been abolished as far as the students are concerned. However, records are kept of the percentage standings of the students for recommendations and transfer purposes.

Many of these experiments are not "startling" or decidedly new as they have been used by other institutions, but they are new to that institution that is introducing these ideas for the first time with a view to including them in the music curriculum if they prove to be practical and useful. Some of these experiments are still in the experimental stage, and their value is yet to be determined. Whatever the opinion of the critics of these new ideas may be, it is certain that those that have been proven valuable will be retained, while the others will be discarded.

CONCLUSION

Since the introduction of music into the curriculum of the public schools of California seventy-five years ago, school music has expanded its program so that no longer is this subject taught for the benefit of an exclusive group but it has been made available to every school child as his natural birth-right. This progress has, in a great measure, been due to the realization of the cultural needs of the individual as well as a recognition of the values of school music in the life of the child. The aim of music education is "Music for Every Child, and Every Child for Music".

Whether or not the child uses the knowledge of music gained in the public schools to form a background for professional training, he has gained the richest possible experience with music as a living art, and a love for, and an appreciation of music which will further enrich his life.

There is an apparent need to educate school administrators to see the value of school music and to educate them to believe in its possibilities. Music would advance more rapidly and would realize even greater accomplishments if these officials were supporting it one hundred percent.

The suggestion that only those completing at least a minor in music should be permitted to teach this subject is a worthy one. The percentage of teachers who possess little or no musical talent, and have had very little preparatory training in music is appalling. The survey made by Mr. Woods as well as personal observation by the author affirms this deplor-

able condition.

Tamalpais High School presents an admirable example of the accomplishments that can be realized in the secondary schools of California. In reality, it is a junior conservatory. Graduates of this institution are well prepared for whatever line of endeavor they wish to undertake--whether that be college or conservatory study, teacher training, or music as a profession. This high school is noted for its splendid musical training and other secondary schools would do well to use the music department of this institution as a pattern for the re-building of their own music department.

Since the survey was made by Mr. Woods in 1922, conditions have changed considerably so that a new survey to ascertain the present status of music in the schools is greatly needed so that the weaknesses in school music may be corrected or strengthened. In 1922, there was a serious shortage of music teachers, and a general expansion of musical activities in the schools. Today, there is an over-supply of music teachers, and musical activities are being curtailed due to the lack of funds.

Music has suffered to a great extent, in some localities on account of the economic depression because it is considered by those lacking vision to be a "fad" or a "frill". While in other communities, those in charge of the administration of the schools have realized the vital role that music plays in the life of the individual and the community, and have steadfastly continued the musical activities in the schools of their jurisdiction despite curtailment of expenses and re-

stricted budgets.

Through lack of funds, inefficient teachers, unsympathetic administrators, inadequate equipment, and insufficient training of teachers, school music has been hampered in the past. But school authorities have learned through the past mistakes, they are catching the spirit of the new education which has been evolved, and as a result, school music will assume an influential role in the life of the school, the home, the church, and the community heretofore undreamed.

America is on the road to fine accomplishments in music. The program of music for which the public schools of California are justly noted is a great factor in the rapid stride toward worthy musical appreciation as well as skilled and artistic performance. The day of the new era in school music is here, and California will experience a musical renaissance when this ideal is realized.

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